19 DECEMBER 1959
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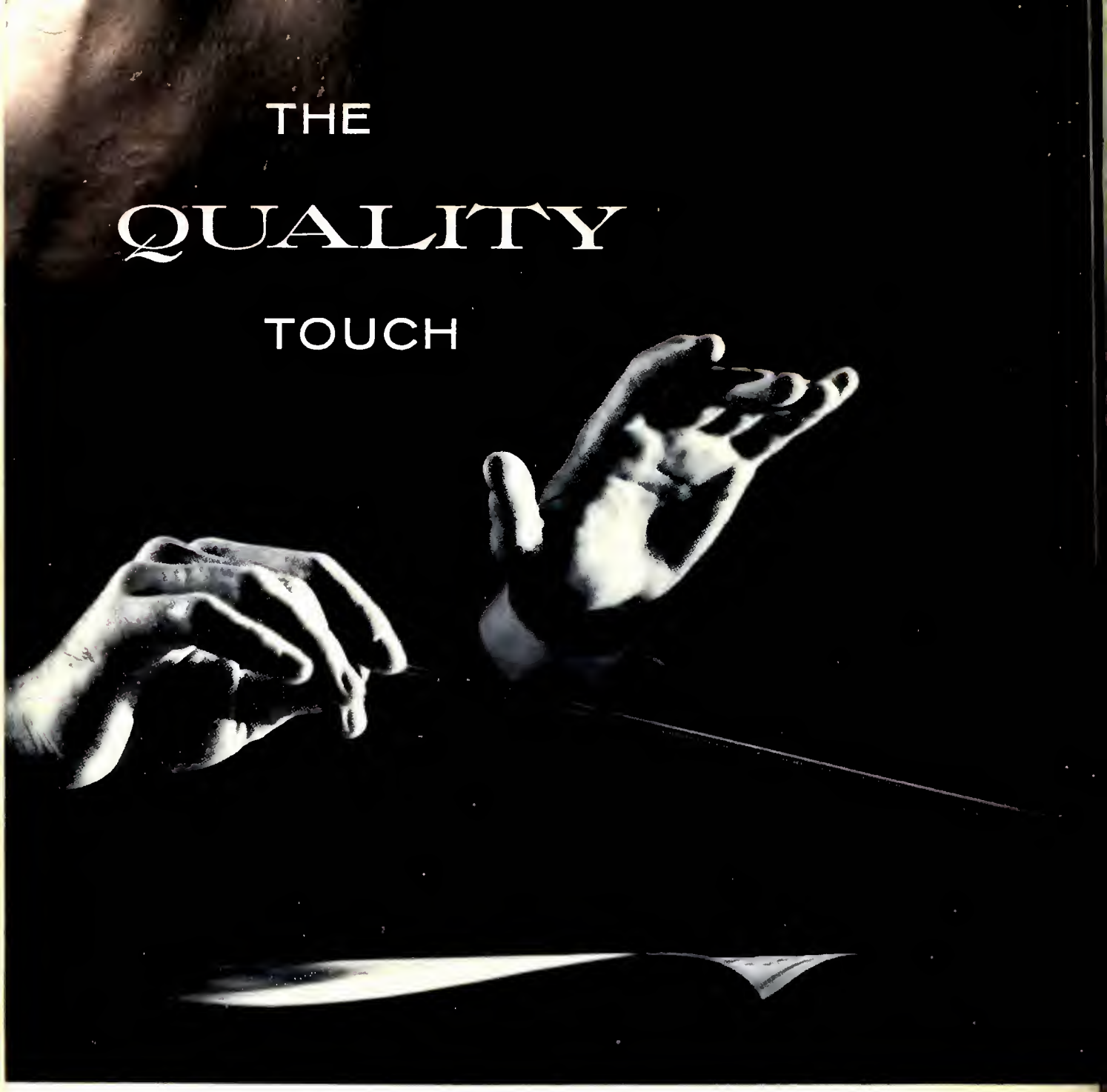
SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

EDWARD PETRY & CO., INC.



From *pianissimo* to resounding *crescendo*, every movement of the hands reflects a quality touch possessed by the maestro. Experience, dedication, desire—these are the elements which help to achieve such eminence. They are the same ingredients which make possible the quality touch found today in better radio and television station operations.

Represented by

Edward Petry & Co., Inc.

The Original Station Representative

WFAA

radio & television • dallas

Serving the greater DALLAS-FORT WORTH market

BROADCAST SERVICES OF THE DALLAS MORNING NEWS

Hannibal made things happen in the Alps . . . and

WPEN

RADIO MAKES THINGS HAPPEN IN PHILADELPHIA

WPEN News was awarded citations by the Associated Press Broadcasters' Association for "outstanding work in the fields of editorial-commentary, freedom of information, and outstanding news reporting." More evidence that in News . . . and in Sales . . . WPEN Makes Things Happen In Philadelphia.

WPEN

Represented nationally by **GILL-PERNA**
New York, Chicago, Los Angeles, San Francisco, Boston, Detroit
CONSOLIDATED SUN RAY STATIONS

$73,760,050
FURNITURE SALES

MOVE ON AIR . . .
in the DOLLAR-RICH CHANNEL 5 Viewing AIR-ea!

Furniture sells smaathly in the 25-county air-ea served exclusively by Channel 5—a rich and abundant market where 633 furniture stares receive 15.7 per cent af the tatal spent far furniture in the entire state af Michigan.

EASTERN MICHIGAN'S FIRST VHF TELEVISION STATION

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THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

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SPONSOR PUBLICATIONS INC. combined with TV. Executive, Editorial, Circulation and Advertising Offices: 40 E. 49th St. (49 & Madison) New York 17, N. Y. Telephone: MUrray Hill 8-2772. Chicago Office: 612 N. Michigan Ave. Phone: SUperior 7-9863. Birmingham Office: Town House, Birmingham. Phone: FAirfax 4-6529. Los Angeles Office: 6087 Sunset Boulevard. Phone: HOllywood 4-8089. Printing Office: 3110 Elm Ave., Baltimore 11, Md. Subscriptions: U. S. $8 a year. Canada & other Western Hemisphere Countries $9 a year. Other Foreign countries $11 per year. Single copies 40c. Printed in U.S.A. Address all correspondence to 40 E. 49th St., N. Y. 17, N. Y. MUrray Hill 8-2772. Published weekly by SPONSOR Publications Inc. 2nd class postage paid at Baltimore, Md.

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TRIPLE THREAT PROGRAMMING!

It sounds almost too good to be true — but *three of the largest-audience TV shows in Central Iowa are "station-time" programs* on WHO-TV — Family Theatre, The Early Show and The Late Show!

These shows represent 25 key hours of competitive local programming, Monday through Friday. Each features hit selections from the tremendous WHO-TV film library* plus frequent up-to-the-minute news reports. And NSI (July, 1959) proves that *in their time segments, these shows deliver more homes in 220% more quarter hours than Stations 'B' and 'C' combined!*

Look at the facts—NSI or ARB—and you'll understand WHO-TV's superiority in Central Iowa television. Ask your PGW Colonel for availabilities!

• • • • • • • • • • • • • • • • •

**WARNER BROTHERS "Feature" and "Vanguard" ★ MGM Groups 1 and 3 ★ NTA "Champagne," "Rocket 86," "Dream," "Lion," "Big 50" ★ SCREEN GEMS "Sweet 65" ★ HOLLYWOOD TELEVISION SERVICE "Constellation" ★ M and A ALEXANDER "Imperial Prestige" ★ ABC's "Galaxy 20" and others.*

• • • • • • • • • • • • • • • • •

ARB SURVEY
METROPOLITAN DES MOINES AREA
(March 16-April 12, 1959)

FIRST PLACE QUARTER HOURS				
	Number Reported		Percentage of Total	
	1-Week	4-Week	1-Week	4-Week
WHO-TV	**233**	**227**	**50.0%**	**48.7%**
Station K	186	197	40.0%	42.3%
Station W	27	42	6.0%	9.0%
Ties	20	0	4.0%	0

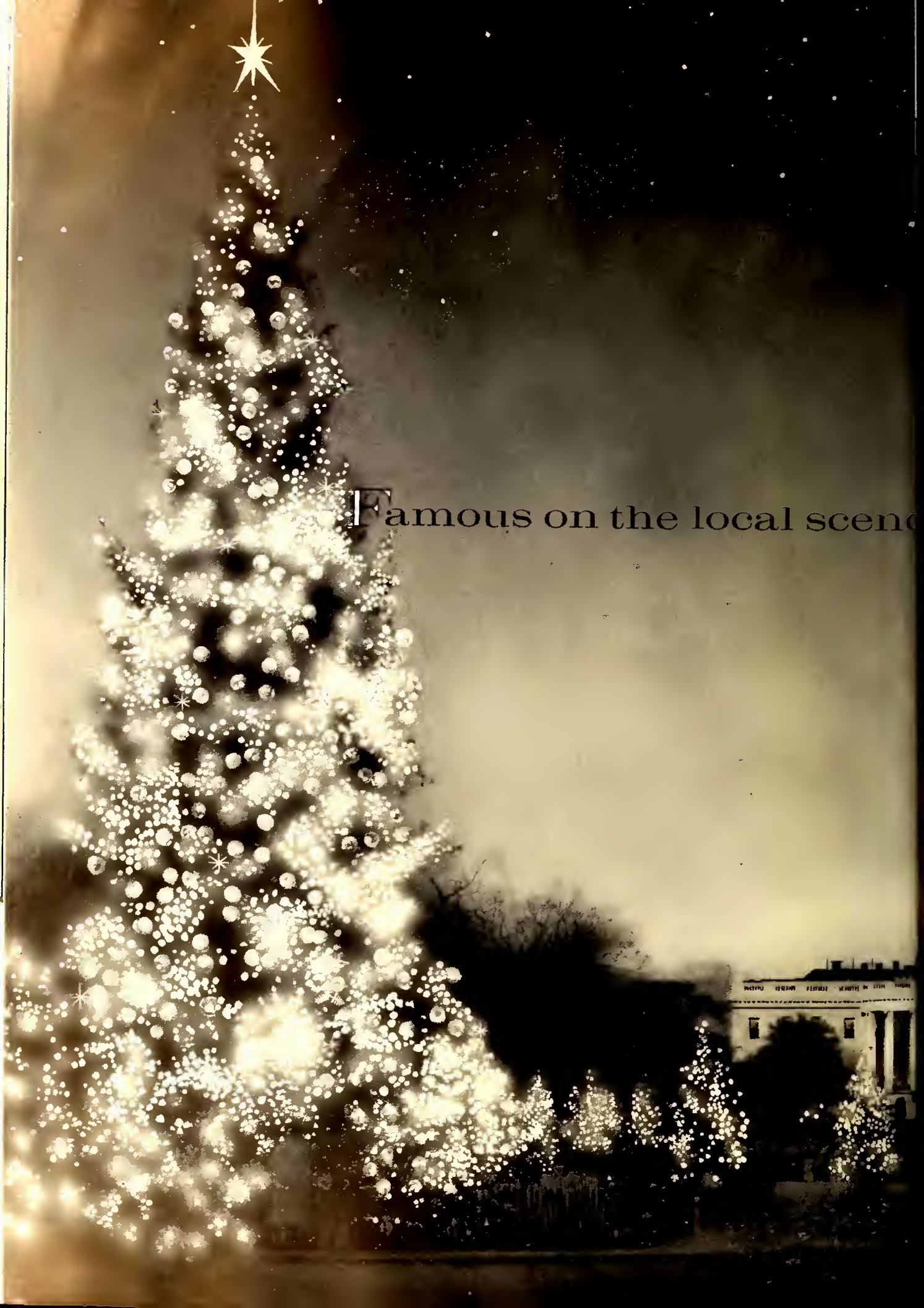
WHO-TV is part of
Central Broadcasting Company,
which also owns and operates
WHO Radio, Des Moines
WOC-TV, Davenport

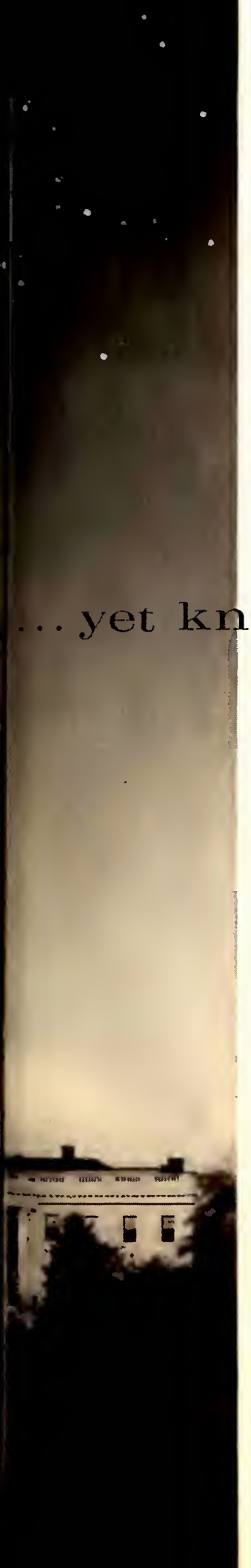
WHO-TV

Channel 13 • Des Moines

NBC Affiliate

Col. B. J. Palmer, President
P. A. Loyet, Resident Manager
Robert H. Harter, Sales Manager
Peters, Griffin, Woodward, Inc., *National Representatives*


Famous on the local scen



The Christmas Tree at the White House . . . a symbol of peace and happiness across America.

. . . yet known throughout the nation

The Storer stations, both radio and television, extend to you their very best wishes for the Holiday Season, and pledge their continuing efforts to serve the interests of their individual communities. Though national in stature, Storer stations always will remain dedicated to the service of their local citizens.

Storer Broadcasting Company

Radio
Philadelphia, WIBG
Detroit, WJBK
Cleveland, WJW
Wheeling, WWVA
Toledo, WSPD
Miami, WGBS
Los Angeles, KPOP

Television
Detroit, WJBK-TV
Cleveland, WJW-TV
Atlanta, WAGA-TV
Milwaukee, WITI-TV
Toledo, WSPD-TV

you know where you're going with a STORER station

wmca 570kc
wmca 570kc
wmca 570kc
wmca 570kc
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FIRST ON YOUR DIAL

wmca

THE VOICE OF NEW YORK

Call us collect at MUrray Hill 8-1500
Or contact AM Radio Sales.

NEWSMAKER of the week

A sudden boiling up of events last week brought about the resignation of Louis Cowan as president of CBS TV and overnight catapaulted into the post a young man who had been executive v.p. of the network for a brief six months.

The newsmaker: James T. Aubrey, Jr., who took over the reins of CBS TV last week when the expected resignation of Louis Cowan came sooner than anticipated.

That Aubrey would become president of the network was not at all unexpected. In fact, it was a general prediction by insiders when he became executive vice president last spring (see SPONSOR, Newsmaker of the Week, 6 June 1959).

James T. Aubrey, Jr.

However, the chain of events that would bring him so quickly to the post was altogether unlooked for at that time. He will pilot the network through a period which will include what CBS president Dr. Frank Stanton describes as the "most critical six months in the history of the CBS Television Network."

An insight into what course he will steer comes from Aubrey himself in an exclusive interview with SPONSOR shortly after his appointment last week. "On 17 November," he says, "I issued a memorandum implementing Frank Stanton's policy with regard to cutting out deceits of all kinds on the network." (Dr. Stanton's broad policy was outlined twice: first, in a 16 October speech to the Radio and Tv News Directors Assn. in New Orleans, later referred to in his testimony before the House Subcommittee 6 November).

"Of course," Aubrey pointed out, "each step demands so much analysis and scrutiny that it's difficult to indicate a definite first step. It's not an overnight job."

He made one point very clear, however: "In view of the kind of team Lou has built up here," he said, "no personnel changes are planned. Any shifts would involve only reorganized duties and responsibilities within existing departments to meet the current changes the industry is undergoing."

Aubrey began his career with CBS late in 1952 as salesman at KNX-KNXT, Los Angeles, moved quickly up the ranks to general manager of KNXT, then manager of network programs for the Columbia Pacific Network. For 18 months he was v.p. in charge of programing and talent at ABC TV, rejoining CBS in April, 1958, as v.p. for creative services. He became executive vice president in June of this year.

Typical of large-scale industry in the Huntington-Charleston-Ashland Area is this plant of the Union Carbide Chemical Company, division of Union Carbide Corporation, at South Charleston. (Photo, courtesy of Union Carbide Corporation)

WHTN-TV

No. 1 Selling-force in the Golden Ohio Valley, America's Booming Industrial Empire

Call the roll of American industry—and you find most big names represented by tremendous plants in the Golden Ohio Valley—where high-level employment creates annual buying-power exceeding four-billion dollars.

It's a wide-spread market—5 key cities, 89 counties, with 591,020 TV homes—served best by the Valley's only full-power station, WHTN-TV. With top-rated CBS shows plus the alert local programming that distinguishes every Cowles operation, WHTN-TV gives this prosperous area its finest TV service—and puts a most powerful selling-force at your command. For specific data affecting your plans in this great market, call Blair Television Associates.

Effective January 1, 1960
WHTN-TV announces
the appointment of

BLAIR TELEVISION ASSOCIATES
as national representatives

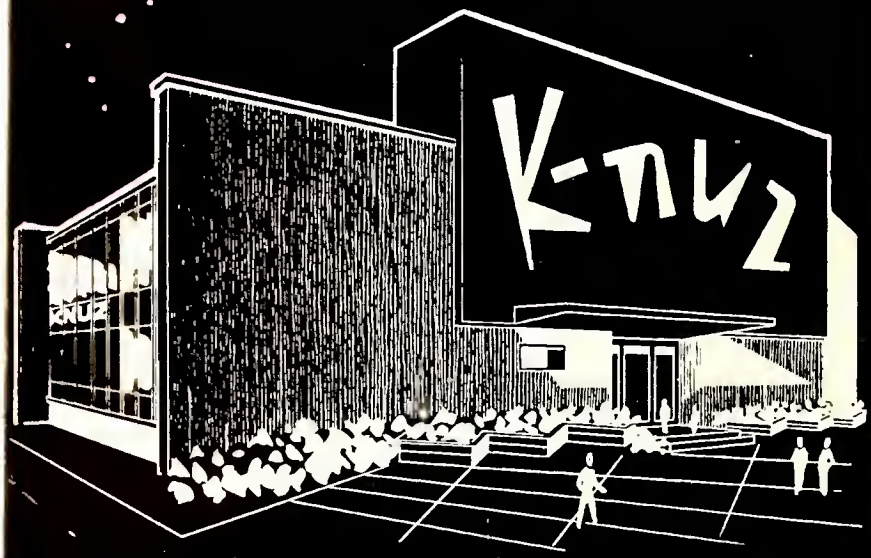
NEW YORK • CHICAGO • BOSTON • DETROIT • JACKSONVILLE
ST. LOUIS • DALLAS • LOS ANGELES • SAN FRANCISCO • SEATTLE

WHTN-TV HUNTINGTON
CHARLESTON
WEST VIRGINIA

CBS TELEVISION

CHANNEL 13
A COWLES OPERATION • CBS BASIC

Look what K-NUZ is getting for Christmas



A brand-new home for Houston's Top-Rated Radio Station... the Southwest's Newest, Most Modern Radio Facilities!

. MUSIC! NEWS! EQUIPMENT AND FACILITIES! ... KNUZ is the Pacesetter for Houston.

Kay-News

K-NUZ

Radio Center

Houston's 24-Hour Music and News

National Reps.:

THE KATZ AGENCY, INC.

- NEW YORK
- CHICAGO
- DETROIT
- ATLANTA
- ST. LOUIS
- SAN FRANCISCO
- LOS ANGELES
- DALLAS

IN HOUSTON, CALL DAVE MORRIS JAckson 3-2581

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SELL the family board of directors...

with your local Meredith Station!

These days, more and more family purchases are voted on by the entire "board of directors" — mother, father, sister and brother. To reach this select group, make sure your schedule is included with other discriminating advertisers on the Meredith Station . . . *appealing* to the entire family, *motivating* the entire family. Meredith Stations are well-established in the community they serve . . . have earned the respect and confidence of the audience *and* the advertiser.

Contact the Meredith Station manager or the rep . . . get the facts on audience loyalty, coverage area and low cost circulation.

Meredith Stations Are "One Of The Family"

KANSAS CITY	KCMO	KCMO-TV	The Katz Agency
SYRACUSE	WHEN	WHEN-TV	The Katz Agency
PHOENIX	KPHO	KPHO-TV	The Katz Agency
OMAHA	WOW	WOW-TV	John Blair & Co. — Blair-TV
TULSA	KRMG		John Blair & Co.

Meredith Stations Are Affiliated With BETTER HOMES and GARDENS and SUCCESSFUL FARMING Magazines

Hey, look...
ABC
is now the
No. 1
network

	AVERAGE AUDIENCE RATINGS*	AVERAGE SHARE OF AUDIENCE*
ABC-TV	19.4	31.3
Network Y	19.2	30.9
Network Z	17.5	28.3

urce: Nielsen 24 Market TV Report for all commercial programs 0-10:30 P.M. the week ending Nov. 29, 1959. *Average Audience Basis.

SMALL MARGIN, BIG MEANING: the vitality of ABC's programming policy is paying off. The audience—America's most *responsive* audience—is going where the entertainment is consistently to their liking.

CASE IN POINT, MONDAY NIGHT: the slotting of three one-hour quality dramatic shows back to back has moved ABC to within four-tenths of one percent of first place on this night. (ABC, for the Nielsen period given here, was either first or second *every* night of the week.†)

FOR THE DECISION-MAKER: Look to the network that delivers the highest ratings at the lowest cost per thousand.

ABC TELEVISION

RESEARCH DIRECTOR

to organize and head research and statistical department for national film television production distribution company in Los Angeles area. Applicant must have had related education and experience in this field or with a top agency. Submit details of education, experience and salary requirements to P. O. Box 48158, Briggs Station, Los Angeles 48, California

Gets Smaller Job

Demoted to rateholding for the Christmas season, Mr. WSLS-TV has this to say: "#%&()*."

WSLS-TV • Channel 10 • NBC Television • Mail Address: Roanoke, Va. National Representatives: Blair Television Associates

**"What kind of a way is that to sell a 58-county market of 448,001 tv homes?"*

by John E. McMillin

Commercial commentary

Are sponsors stinkers?

In a speech last week to the Academy of Television Arts and Sciences, Dr. Frank Stanton of CBS noted that "millions of American people think that . . . there is too much advertiser control, that in meeting the demands of advertisers for the largest possible audiences our programs too often appeal to the lowest common denominators of entertainment."

In a previous public statement Stanton had called attention to a "thoughtful" article by Jack Gould of the *New York Times* who viewed with extreme alarm the trend toward more sponsor involvement in tv.

Ordinarily these two items would deserve little more than passing notice. But coming as they do, in the midst of a great public debate on tv's operations and future, I think they may be very disturbing symptoms.

Are broadcasters beginning to feel that advertisers exert a baleful influence on tv? If so, then we'd better get the matter right out on the table for, believe me, it is serious.

When somebody like syndicated columnist John Crosby raves against sponsor interference in tv programing, it is easy to discount his remarks. Crosby, admittedly, hates the whole system.

When Coty president Charles Cortney calls for advertiser divorcement from tv program control, it is impossible to forget that his bitterest rival is Charles Revson of Revlon.

But when network and station men, either openly or secretly, consciously or unconsciously, begin thinking this way—then look out.

Last week I talked to a prominent tv station operator about a plan for a joint advertiser-broadcaster code.

His reaction shocked me. Not only did he turn down the proposal, he added cynically, "You know those fellows would think only of themselves."

His inference was that broadcasters are pure, spotless, lily-white knights operating in the public interest, while advertisers are cheap, money-grubbing Babbitts, interested only in a fast buck.

I think this is nonsense. Not merely silly, smug, self-righteous nonsense, but the most dangerous kind of doctrine for tv's health and future.

More not less involvement needed

At the risk of flatly contradicting such eminent thinkers as Cortney, Crosby and Gould (and perhaps Dr. Stanton) I offer it as my considered opinion that the greatest hope for American television lies in more, not less, involvement by its responsible advertisers.

I am speaking here of the hope for better programing, more enlightened, public-spirited schedules, and not just advertising dollars.

It is absurd for anyone to discount the great program contributions which many advertisers are now making to tv. Mr. J. C. Hall, with his *Hallmark Hall of Fame*, the Ford Motor Co. with its *Startime* series and sponsorship of *Bernstein's Philharmonic Concerts*, Prudential in bringing us *The Twentieth Century*, the Texas Co. in picking up the check for the *Huntley-Brinkley Reports*, DuPont with its *Show of the Month* and many, many more are displaying a brand of good tv citizenship that should be encouraged and applauded, not sneered at or overlooked.

Is there enough of such enlightened sponsorship on tv at the present time? No, of course there isn't. But do you think we're going to get more by prating against "advertiser involvement" in tv? I don't.

Actually it has been the *non-involvement* of some of tv's largest advertisers which has caused much of our trouble.

It has been the failure of certain advertisers to understand, and of nearly all broadcasters to preach a simple logical principle, which has brought our big-audience and rating madness.

The principle is this: *Any tv advertiser, by virtue of his use of the medium, shares equally in the public service responsibilities that are placed on broadcasters through their Federal licenses.*

In other words, no one has any right to sell on tv unless he is also prepared to accept and support tv's special obligations.

Better tv citizenship

If this principle seems self-evident, believe me it isn't. And all you have to do to understand this is to look at tv's largest advertiser, the Procter and Gamble Co.

P&G, by nearly all standards, is one of the most honorable corporations in the country. Its record of employee relations is one of the best in industry. It contributes liberally to higher education. Its executives work unceasingly on Cincinnati community projects. Its board chairman Neil McElroy, in addition to serving as Secretary of Defense, has backed many important public causes.

But has P&G been a good tv citizen? I don't think you can say so.

I cannot recall, in the past five years, any important public service, cultural or informational tv program that was P&G sponsored.

P&G's traditional approach to tv has been one of non-involvement —a cold statistical reaching for big ratings and low costs-per-1,000.

I believe that potentially P&G is the greatest single force for better programing that exists in the tv industry. But to become such a force it must be encouraged to extend to tv the same philosophy of civic responsibility it follows in other areas. You will never enlist P&G support by suggesting that it make money and soap while great big wonderful you worries about the country's welfare.

Sponsors are not stinkers. But they are human. And to win their backing for tv's cause, you must ask for their participation with dignity and statesmanship.

I believe that today too many tv men are going around trying to claim "full responsibility" for what is broadcast on their networks and stations. Too many are passing little private rules and regulations that will allow them to appear before Congress and the FCC, clutching their licenses and squealing, "Look, Ma, no laxities."

But the real improvement in tv, which all of us devoutly hope for, will only come from a broadening of responsibilities. From a recognition that the partnership of enlightened, public-spirited advertisers is necessary, natural and inevitable in tv's growth.

"SUNNY" is the #1 ADULT WESTERN STATION*

The Western Coast of Florida, that is! If you're shootin' for adults in this territory, better hire the top gun . . . WSUN! "Sunny" is No. 1 in adult listenership, per 100 homes, throughout the entire 24 hour broadcast day! And Pardner, WSUN delivers more homes, at the lowest cost per home of any station in the heart of Florida!**

*Pulse, 6-'59
**NCS2

Natl. Rep: VENARD, RINTOUL & McCONNELL
S.E. Rep: JAMES S. AYERS

WGN-POLICE

WGN'S ON TOP WITH CHICAGO'S MOST POPULAR COP!

A recent Pulse survey showed that more than 56% of all Chicago listeners had heard the WGN Trafficopter with Chicago Police Officer Leonard Baldy!

The most talked-about feature on Chicago radio, the WGN Trafficopter provides a vital award winning service of safety and news.

It is just one more reason why more people listen to WGN than any other Chicago station.

Symbol of Responsibility in Broadcasting

WGN-RADIO

THE GREATEST SOUND IN RADIO

441 North Michigan Avenue—Chicago 11, Illinois

PIPELINE for fast data transmission

STEVE BEARD, *manager of our Dallas office, one of ten offices providing fast efficient service to Advertising throughout the U.S. – service that helps advertising dollars deliver extra value.*

In steady gains of population and commerce, few areas in America can match the steady growth of the Southwest.

Advertising naturally keeps pace with business development. So today Texas alone has 105 advertising agencies, including fourteen Texas offices of nation-wide organizations.

In many of these agencies, spot television forms a major part of billing. And the accurate, down-to-the-minute data so essential to effective buying is made instantly available to them through our Dallas office.

Blair-TV operates on this basic principle: that alert informed representation is a service vital not only to stations but also to all Advertising and to the businesses dependent on it for volume and profit. From the first, our list has been made up of stations and markets we felt in position to serve effectively. Today these stations are located in 25 of America's greatest markets. Together they cover 56 percent of its population – virtually 60 per cent of its effective buying power.

In its area, each of these stations stands as a power-house of selling force. To help advertisers and their agencies make most profitable use of that force, is the constant objective of our entire organization.

A NATIONWIDE ORGANIZATION **BLAIR-TV** AT THE SERVICE OF ADVERTISING

WABC-TV – New York
W-TEN – Albany-Schenectady-Troy
WFBG-TV – Altoona
WNBF-TV – Binghamton
WHDH-TV – Boston

WBKB – Chicago
WCPO-TV – Cincinnati
WEWS – Cleveland
WBNS-TV – Columbus
KFJZ-TV – Dallas-Ft. Worth
WXYZ-TV – Detroit

KFRE-TV – Fresno
WNHC-TV – Hartford-New Haven
KTTV – Los Angeles
WMCT – Memphis
WDSU-TV – New Orleans

WOW-TV – Omaha-Council Bluff
WFIL-TV – Philadelphia
WIIC – Pittsburgh
KGW-TV – Portland
WPRO-TV – Providence

KGO-TV – San Francisco
KING-TV – Seattle-Tacoma
KTVI – St. Louis
WFLA-TV – Tampa-St. Petersburg

Most significant tv and radio news of the week with interpretation in depth for busy readers

SPONSOR-SCOPE

19 DECEMBER 1959

Copyright 1959 SPONSOR PUBLICATIONS INC.

It's less than a couple weeks before the end of 1959 and it would be proper to look back and **take note of some of the outstanding twists and turns in air media advertising during the past year.**

If you're to confine yourself to the **economics** and **broad changes** in the business, you're bound to include these factors:

1) **A shift in the emphasis in tv commercials from the strictly sales pitch to the establishment of the product image.** In other words, they're delving more in the intangible and the abstract mood a la magazine ads.

2) **It was the year of the image in respect to programing also.** Witness the great stride taken in the sponsorship of specials, particularly of a public service nature.

3) **The exchange by CBS TV and NBC TV of the station-must-buy concept for the dollar-volume rule** and CBS TV's inauguration of the idea that **mid-evening hours have a premium value, as compared to other prime periods.**

4) The **epidemic of thinking among tv commercial copywriters that they must have at least a minute to tell their story,** with consequent spot preferences for daytime and fringe minutes and heavy expansion of nighttime spot carriers among the networks.

5) **Tv spot nationally not only wracked up another record billings year but recruited hordes of newscomers to the medium.**

6) The **trend toward the single rate took fire in spot radio and NBC Radio,** like CBS Radio before it, curtailed the spectrum of its time for sale.

(See 26 December SPONSOR for article reviewing all 1959 facets of the media.)

If agencies with spot tv prospects for January want to be smart, they'd urge these clients to let 'em do the buying right now.

The inducement: **Quite a few of the stations in key markets have a good assortment of prime time spots available.** Also daytime minutes.

You'll recall that by the end of January 1959 timebuyers were complaining that availabilities in top markets were distressingly tight.

Lennen & Newell's timebuying staff was faced this week with the gargantuan task of sifting through thousands of spot tv availabilities aimed at Lorillard.

The flood of data was in response to the agency's disclosure to reps recently that Lorillard was bent on building an **empire of nighttime chainbreak franchises.**

Though the chainbreak schedules are due to go into effect in January, **L&N has adopted a go-slow strategy for its client.** It is willing to wait for the right spots to come open. before committing itself for the long runs.

One impediment that reps say Lorillard is bound to encounter in its search: the **network schedules are loaded with more cigarette business than ever.**

Incidentally, **Lorillard hasn't fared so well with its five network shows this season.** None of them has so far made the top 40.

Remember last December and the December before when Whitehall tossed an additional bundle of $500,000 into tv for quick disbursement?

Well, it won't happen this year. There's been **no epidemic of colds this season.** In fact, the winter so far has been, nationally speaking, a fairly mild one.

If ratings are your prime objective when you buy a special, you'll be interested in knowing that your chances of making the top 40 are one out of four.

That is how it shaped up, anyway, in November. **Three out of the 12 specials that month fell within the first 40 and the remaining nine were among the lower 80 shows.**

As for cost per commercial minute, time and talent, a **special now ranges between $50,000-70,000.** Some have come out as low as $30,000, but these have had a **25 or better rating.**

ABC TV has pretty well determined the pattern of its fall 1960 schedule and is actually out peddling it to advertisers and agencies.

What makes this unusual, even more than the fact that this is only the teeoff quarter of the 1959-60 season, is that the networks have yet to see a **host of pilots now in preparation and in which it has at least $1 million invested.**

Researchers who have made a study of the latest (November) Nielsen data on home watching of drama-type shows find that the average circulation of each category has fallen off this season as compared to 1958.

The reason for this is two-fold: (1) there's been quite an **increase in most of these drama types** and (2) they're getting the **same audiences.**

Other illuminating observations that emerged from this study:

- **Western, suspense, situation comedy, general drama and adventure shows** as a group constitute but **51.6% of all the network nighttime programing** but the group accounts for **67% of the viewing.**
- People have far from stopped watching **westerns** just because there are so many of them. The same goes for **suspense** shows.

Here's a tabulation of the total home hours spent per week watching these various drama-type shows, with November of this year compared to November 1958.

	1959		1958	
CATEGORY	PROGRAM HRS.	TOTAL HOME HOURS	PROGRAM HRS.	TOTAL HOME HOURS
Western	16	163,000,000	11½	122,000,000
Suspense	13½	105,000,000	6½	55,000,000
Situation	8	69,500,000	8	72,000,000
Gen. Drama	7	52,000,000	7½	60,000,000
Adventure	5½	32,200,000	4½	33,000,000
Total	**50**	**421,700,000**	**38**	**342,000,000**

Sellers might watch for a couple new spot tv campaigns coming out of Ogilvy, Benson & Mather in behalf of Lever timed for January placement.

JWT has three new products from **Lever,** but there won't be much doing for them in spot until some months hence.

It isn't often that **success creates a dilemma in network programing,** but that's the present situation at **NBC TV with regard to the Jack Paar show.**

The choice: **Whether to let the rates for the series remain as is, or raise the rates** and at the same time **reduce the number of commercials**—something that has been subject to much critique in print.

Several timebuyers have passed on word to SPONSOR-SCOPE that some tv stations are getting too deeply into the practice of unloading their promos before or after the commercials in feature films.

The buyers noted that they were **sympathetic to a station's need for promoting its programs** but the station was taking a chance of **losing the feature's audience** when it tagged on a couple promos after a minute or two of commercials and an I.D.

Looks like the proponents of qualitative research on network tv viewing will be in the ascendancy in the not too distant future.

CBS TV's Frank Stanton isn't the only one thinking about moving into that area on a broad front.

NBC TV also has come to the view that, since audiences in nighttime periods are pretty well split evenly among the three networks, it's imperative to find out what kinds of people are looking at the competitive shows.

The latest **Trendex, which covers the 24 markets where all three networks** have outlets, sort of dramatizes this thesis in respect to the Sunday 8-9 period. The rating split-up was as follows: **Ed Sullivan, 21.7; NBC Showcase, 19.0; Maverick and Lawman, 19.9.**

(See article, What's New in Nose Counting, page 37, for more on this theme.)

Plymouth, because of the steel strike, has asked NBC TV for some sort of relief from its contractual commitment for the Steve Allen Show.

And the chances are that it will get it. The obligation is for **52 weeks firm.**

You can expect a decided toning down of violence in the tv film product that's headed for next year's network showing.

New York agency tv department chiefs back from visits to the Hollywood marts are reporting that **producers are taking the cue from CBS and other sources** and **are reducing the content of and emphasis on violence in their action fare.**

Added note: Lots of situation and character-type comedies are on the planning boards.

John Karol, who recently came over to CBS TV from the radio network side, is about to be handed the sweetest sales plum available in network tv today.

As a CBS TV v.p. he'll be in charge of selling everything but regularly scheduled programing and that **authority will include specials, sports, public affairs, documentaries.**

Karol will have his own sales staff, researchers and promotion people.

The outlook for CBS TV's loading up Winter Olympics with sponsors doesn't look bright: the event takes place in February and there isn't a taker yet.

The package price put on **15½ hours (28 commercial minutes) of the Winter Olympics is $1.7 million.**

Sales figure set for **14½ hours of Summer Olympic programing: $2.765 million.**

CBS' syndication arm is selling the international rights.

Westinghouse has appropriated the largest amount yet for commercials, promotion and publicity in connection with its sponsorship of **CBS TV's coverage of the presidential conventions,** campaign and election results **(packaged at $5.3 million).**

The budgets: commercials, **$500,000;** promotion, **$150,000;** publicity, **$50,000.**

NBC TV is taking a loss of $14,000 per program for the public affairs series, Focus 1960, that takes over the Saturday 9:30-10:30 span in January.

The network estimates the **production cost per program will average $50,000. The price to advertisers: $38,000 for an hour and $18,000 for a half-hour.**

Time charges will come to around $60,000 gross, with $800 added for the usual cable and service charges.

Residual bait mentioned to prospects: The series' contents will be of such nature and to capture the **Sunday morning newspaper headlines.**

There was a slight break the past week in the spot-buying quietude traditionally associated with December.

Activity included **Nescafé (Esty),** with indications of a **year-around alliance with radio** and a heavying-up for **P&G's Mr. Clean (Tatham-Laird)** in **markets east of the Mississippi** (10 a week nighttime); **Schlitz (JWT Chicago) radio minutes and 20's in selected markets.**

CBS TV is offering its new Red Rowe morning strip at the lowest basic price yet: $6,500 per quarter-hour, time and talent, with a minimum lineup of 85 stations.

The first half of this half-hour series is on **co-op,** making available but **five quarter-hours a week for national sponsorship.**

ABC TV's minimum package price for a daytime quarter-hour is $7,200 gross.

Life Magazine this week yielded to A.C. Nielsen's request that it stop trying to trace Nielsen-audimeter homes, or face a law suit for tampering with its business.

The magazine had been inserting blind ads through New York and other city newspapers **asking people with tv audimeters to make known their identity.**

Life turned over responses it got and it is Nielsen's plan to **replace these sample homes as quickly as possible, because of the prejudicing.**

Look for drastic changes in local station programing on a broad front as a result, in part, of the revelations about payola and Top 40 manipulations stemming from Washington.

The unmistakable signpost: Stations throughout the country are hiring and scouting around for **program directors with a flair for the creative**—people capable of moving local radio programing into new and different directions.

As things are shaping up **Cream of Wheat (BBDO Minneapolis) will be the agency's biggest spot radio account: $1 million for the advertising year ending next September.**

For the present **all 194 (up to 15 spots a week) are being renewed through February.** However, there'll be **another renewal** as soon as the **spring campaign jells.**

It's now pretty definite that Lestoil will use a scattering of major radio markets in 1960.

As Lestoil's I.L. Askenasy explained it to SPONSOR-SCOPE this week, **it will be in the nature of a general reevaluation of the company's media strategy.** To a large extent the radio station's picked for the test will be the recipients of much of the money that has been for tv in the same markets.

Lestoil has been building a "warchest" for the test, which, as is generally known, stems from Lestoil's unhappiness over what it has to pay for tv as compared the cost when it got in on the ground floor of the medium.

For other news coverage in this issue, see Newsmaker of the Week, page 8; Spot Buys, page 50; News and Idea Wrap-Up, page 60; Washington Week, page 55; SPONSOR Hears, page 58; Tv and Radio Newsmakers, page 66; and Film-Scope, page 56.

Holiday

gift orde

fo

It Communicates!

Missing front tooth to the contrary, the combination of miss and mistletoe demonstrates a high order of communication. So does WOOD-TV, even without the mistletoe. Ask anyone in Western Michigan. Or, get your Katz man on the horn. Communication in this part of the world is his specialty.

WOOD AM TV

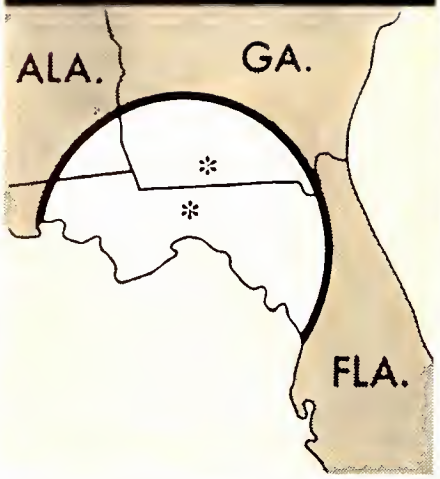
WOODland Center,
Grand Rapids, Michigan

WOOD-TV—NBC for Western and Central Michigan: Grand Rapids, Battle Creek, Kalamazoo, Muskegon and Lansing. WOOD-Radio — NBC.

REMEMBER!

WCTV is now CBS TELEVISION

TALLAHASSEE THOMASVILLE



the bright spot in your sales picture... WCTV can make it brighter!

With the great CBS programs, plus top ABC-TV shows, WCTV provides standout service to a most responsive market. In the entire U.S., Tallahassee stands fifth in retail sales per household.*

For many leading brands, the Tallahassee - Thomasville Market deserves *and gets* strong spot schedules. A sizable market – over 225,000 families – 52 counties – effectively covered by WCTV. Get the complete picture from Blair Television Associates.

**Annual Survey of Buying Power, 1959.*

WCTV

TALLAHASSEE CHANNEL 6 THOMASVILLE

a John H. Phipps Broadcasting Station

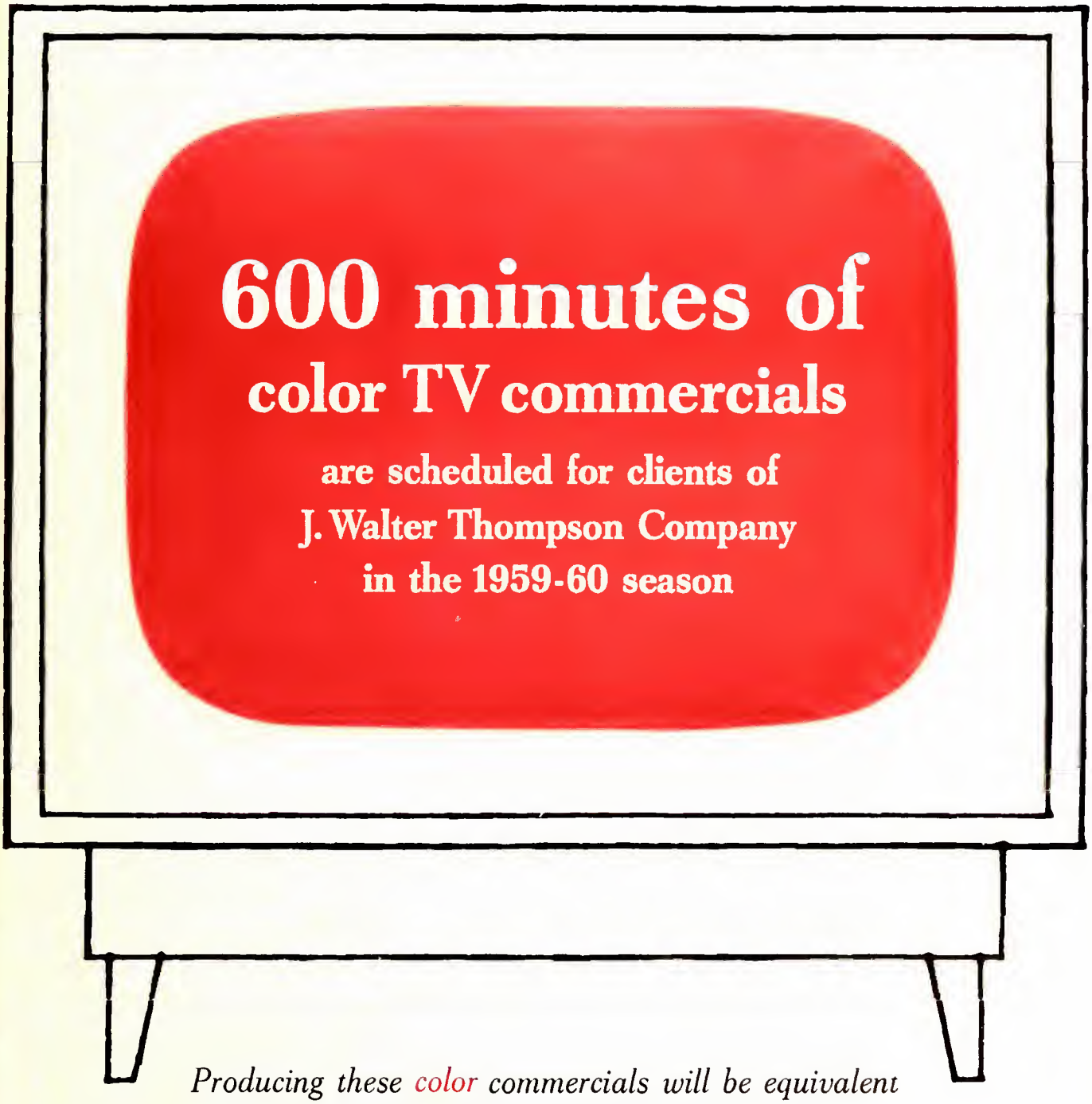
BLAIR TELEVISION ASSOCIATES

National Representatives

Reps at work

Phil Waterman, Avery-Knodel, Inc., New York, categorizes the three steps he believes are necessary to establish a successful "modus operandi and modus vivendi" between buyer and representative: (1) preparatory, (2) active and (3) listing conclusive availabilities. "A salesman, prior to calling on the agency, should have at least 85% of his sales pitch completed in his own shop. The figures should highlight all vital information that may supplement the agency's media research. The other 15% is the personal approach, the salesmanship, if you will. By active, I mean taking the station's national sales manager with you to every active buyer, wherever and whenever humanly possible. No matter how persuasive your delivery, the station's sales head will help to create a favorable station image, the image that you're selling." Phil notes that the third step can be a two-edged sword. "As a rep, of course, when you block out a station schedule for the buyer, make sure you clear the time promised. It can work the other way too, though. The buyer who sits on avails may find that the time is already gone."

Jack Davis, Bernard Howard & Co., Inc., New York, feels the full potential of spot radio has not been utilized because clients and stations have not been able to prove the results achieved through specific campaigns. "We know of numerous cases where individual stations have aired campaigns which had all the earmarks of success, only to discover from the client that the actual results were not available. In the case of local accounts, no real difficulty is encountered, since the movement of merchandise is a personal matter and the results can thereby be checked. However, in the case of the national account using multiple campaigns, media station management would do well to institute some system of checking." Jack is aware that while it might be difficult to achieve for every product "store audits could be used to check on the movement of merchandise for the length of the campaign. Checks could be made by the local stations on the basis of a substantial sample which would provide tangible evidence of stock movement. Spot radio should seek this kind of information to continue thriving."



Producing these color commercials will be equivalent to producing seven feature-length movies

We have, at this writing, well over 100 hours of color television network time planned for clients in the 1959-60 season.

Behind us, we already have the virtually unique experience of *300 hours of color network programming.*

Starting three years ago the first regular weekly color telecasts of a drama hour were produced by J. Walter Thompson Company.

Color Television Workshop. Three years ago we added *color equipment* to our famous Television Workshop. The Color TV Workshop, a fully equipped TV studio, broadcasts in both color and black and white, over closed circuit to sets in our offices.

A continuous program of color testing is carried out on our clients' products and packages in order to develop increasingly effective uses for color television.

If you would like to see the Color TV Workshop in operation, we will be glad to arrange it, at your convenience.

J. WALTER THOMPSON COMPANY

New York, Chicago, Detroit, San Francisco, Los Angeles, Hollywood, Washington, D. C., Miami

For its audience, *a new, refreshing sound*... the best in popular music and news features, intelligently packaged in KBIG's distinctive "FRESH AIR" programming. For its advertisers, *king-size coverage* of receptive listeners in 234 communities of all 8 Southern California counties... at 71% less average cost than other high-power stations.

The sales significance of "FRESH AIR" is demonstrated in a new 10 minute presentation. A call to your KBIG or Weed representative will bring it to your desk promptly!

KBIG *Radio Catalina... 740 kc/10,000 watts*

JOHN POOLE BROADCASTING COMPANY, INC.,
6540 Sunset Blvd., Los Angeles 28, Calif. • HOllywood 3-3205
NATIONAL REPRESENTATIVE: WEED RADIO CORP.

49th and Madison

A welcome exception

In view of your recent piece, "Must Tv Be Spanked and Spanked and Spanked?" in which you show clippings from the Detroit Times, I believe you will be interested in the following lead editorial from today's *Detroit Free Press*. I am sure you will find it reflects the views of most editors.

"The Federal Communications Commission, distressed about the scandals that are sweeping over the television and radio broadcasting business, is holding hearings on what it should do. The FCC wants to know if it should demand better programming as a requirement for broadcasting license renewals.

"Just exactly what 'better' programing would be is liable to be interpreted in so many different ways that it could not be set forth by decree.

"The broadcasting industry is in trouble with the public. But as a young industry, it should be given a chance—as suggested by several witnesses before the FCC hearings—to clean its own house.

"Government dictation of anything broadcast could be as dangerous to the individual as censorship of what is printed or spoken. It should be considered only as a resort if the broadcasting industry in due time refuses or lacks the ability to use the airways in a manner acceptable to the public."

We don't think you'll regard this kind of reporting and editorializing a "spanking" of tv.

Robert J. McBride. Jr.
assistant promotion director
Detroit Free Press

Tricky, these numbers

Normally I'm not much of a stickler for detail although occasionally, when

CHANNEL 3 KTBS TV SHREVEPORT LOUISIANA

THE BIG STATION IN SHREVEPORT, LOUISIANA

Represented by

Edward Petry & Co., Inc.

The Original Station Representative

NBC ABC E. Newton Wray, Pres. & Gen. Mgr.

WNAX-570

GIVES YOU 175 COUNTY COVERAGE IN RICH

BIG AGGIE LAND

Big Aggie Land covers 175 counties in the Dakotas, Minnesota, Montana, Nebraska and Iowa. It's big. And it's one of the nation's best buys in radio. WNAX-570 delivers the lion's share of the 609,590 radio homes—2¼ million people with $3 billion to spend. Big Aggie Land is a major U.S. Radio Market. Profitable promotion in this prosperous market begins with WNAX-570. See your Katz man.

WNAX-570

CBS Radio • Yankton, S. D.; Sioux City, Iowa

PROGRAMMING FOR ADULTS OF ALL AGES

Peoples Broadcasting Corporation

WNAX, Yankton, South Dakota
KVTV, Sioux City, Iowa
WGAR, Cleveland, Ohio
WRFD, Worthington, Ohio
WTTM, Trenton, New Jersey
WMMN, Fairmont, West Virginia

time hangs heavy. I will search for errors typographical or otherwise.

I really wasn't looking for errors in your fine publication yet the fact remains that I think I have found one. It only proves that I read you thoroughly.

On page 28. 5 December issue. under "Changing Times etc.," according to "The Women" the average listening housewife must spend 9 hours and 36 minutes listening to radio on Sunday. (23 hours minus 6X 2 hrs. 24 min.) What's the catch? If I knew anyone who could listen to Sunday radio for 9½ hours they certainly couldn't be called "average."

A. Bruce Durkee
Durkee-Mower, Inc.
Lynn, Mass.

• Reader Durkee may have slipped by the key word in that section, which explained that the average housewife spent 2 hours and 24 minutes listening to radio each *weekday* (Mon.-Fri.). This would then mean she spent 11 hours listening between Saturday and Sunday.

Not convinced!

The desperate position taken by Mr. Robert Lawrence ("Is Video Tape best for your Tv Commercials?" in your issue dated 12 September 1959, and other publications since then) in defense of filmed commercials against video taped "instant commercials" provides interesting reading.

Apparently Mr. Lawrence has appointed himself champion of the old-fashioned laissez-faire school of tv commercial production. This is not the complete story however. Mr. Lawrence's subsidiary in Toronto has been beating the drum for some months announcing the forthcoming installation of complete video taped production services in his studio here.

It might be fair to say that Mr. Lawrence chooses his position in these matters, according to convenience or local ground rules.

I have read his comments a number of times and he has failed to convince me or, if I may judge by the rapidly expanding volume of tv commercial production on tape, a number of the more enlightened advertisers.

I know Mr. John Ross, president of Mr. Lawrence's Canadian subsidiary would undoubtedly agree with me.

Ralph Foster
Meridian Films, Ltd
Toronto

BIGGER

than you think

Hot Springs beats cities twice its size in general merchandise sales, in drug store sales, in apparel store sales.

Tourists and vacationers swell its population all year long . . . and spend! Reach them over the "sell" station. Enjoy top ratings, too.

KBHS

HOT SPRINGS, ARK.

5000 watts at 590 kc

Rep: NY-Clark; Chicago-Sears & Ayer; South-Clarke Brown

CHECK and DOUBLE CHECK

WTHI-TV offers the lowest cost per thousand of all Indiana TV stations!

One hundred and eleven national and regional spot advertisers know that the Terre Haute market is not covered effectively by outside TV

WTHI-TV

CHANNEL 10 • CBS—ABC

TERRE HAUTE INDIANA

Represented Nationally by Bolling Co.

In Memphis...

Survey After Survey Shows Channel 3's Commanding Lead!

1st by A.R.B. 1st by PULSE 1st by NIELSEN

Here are the latest Memphis Surveys, showing leads in competitively-rated quarter hours, sign-on to sign-off, Sunday thru Saturday:

	A.R.B. Apr. 17-May 14, 1959 (Metro Area)	Pulse May 1959 (Metro Area)	Nielsen June 8-Aug. 9, 1959 (Station Area)
WREC-TV	250	309	271
Sta. B	80	79	57
Sta. C	68	7	69

WREC-TV

Channel 3 Memphis

CBS TELEVISION

Represented Nationally by the Katz Agency

NEW TUBE: BIGGEST BOON TO COLOR GROWTH

NEW COLOR TUBE SHOT

OLD COLOR TUBE SHOT

NEW COLOR TUBE developed by General Electric makes quality color remotes possible for first time in giving focus to close-ups as well as depth shots. Old color tube lost foreground to background (see above). Other advantages: tube gives quality picture with far less studio or remote lighting, enables stations to use present black-and-white facilities. This represents a possible $200,000 saving and should encourage more stations to colorcast locally. Saving also opens up possibility of no added charge to sponsors

COLOR TV FACES A BRIGHT '60

After 5 years of slow growth, color tv has hope of real breakthrough in '60. Set sales are highest yet, companies are moving into manufacturing, new GE tube makes station operations cheaper, pix quality better

For the first time in its five-year history, color television has a chance to become a practical commercial reality next year.

There are two dramatic reasons why this can happen.

1. Development of a new camera tube which gives better picture quality with less light, gives both foreground and background focus for remotes, enables stations to colorcast with their present black-and-white facilities.

What it means. Stations can save an estimated $200,000 in color installations of special lighting equipment and air conditioning. Color remotes can be shot with low light levels; more special events can be brought to the screen.

2. RCA, the lone producer of color sets consistently over the past five years, was joined by Admiral Corp. this fall in its effort to increase set circulation. The result: more majors are thinking of producing color sets for the first time.

What this means. Only 1% of the 97% of U. S. tv homes within range of color signals—roughly 500,000—

are color equipped. With more sets on the market, hard-sell promotion at the local level, perfected tuning and better repairs and warranties, the public is going to be a lot more willing to spend from $500 to $1,000 on color sets.

Agencies and advertisers have held back on their color interest and color investment (in shows and in commercials) because of the limited circulation. And they've balked at some of the costs, too. Color film and color tape production are more expensive than their black-and-white counterparts, although tape is significantly less costly than film (because of lower stock cost and no processing).

Another stumbling block has been the fact that color tape recorded has heretofore had to be played back at the station originating point by the same machine head used during the actual recording. Thus a commercial taped in New York couldn't be played in Indianapolis unless the head were shipped there. This, obviously, militated against, for example, a spot announcement schedule being placed in color on the color stations. The network problem for either programing or commercials is much simpler, of course, because there is only one originating point.

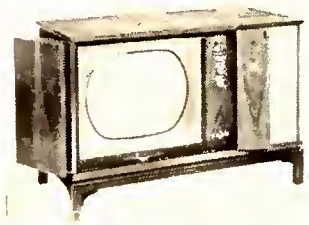
Now, however, RCA is shipping tape machine heads which are adjustable to any color tape, according to W. E. Boss, director of color coordination. And Ampex is developing a similarly adjustable head which can be used on any tape recording. (The problem is one of synchronizing the 200,000 dots which make up a three-color picture in the primary colors of the spectrum—red, yellow and blue.)

An even more attractive prospect to advertisers is the possibility that they will be able to buy color without added cost at the station level. This is the hope of Robert Dunville, president of the Crosley Broadcasting Corp., which operates four tv stations from Cincinnati headquarters at WLW-T.

Mr. Dunville, working with his chief engineer, asked the General Electric Co. to perfect a camera color tube (image orthicon type) which would require less natural or studio light but give a picture of broadcast quality. GE came up with model GL-7629, a modification of a tube designed for the military which requires one-tenth the light of the previous color tube.

This factor, alone, means station

FOUR REASONS WHY COLOR TV IS LOOKING UP



Set sales

An estimated 500,000 color sets are in circulation, about 1% of all tv homes. But RCA, almost the sole promoter of color in its 5-year history, was joined this fall by Admiral Corp., which resumed manufacture after a two-year hiatus. Pre-Christmas sales in some areas show color outsells black-and-white four to one, and Admiral two months ago was back-ordered for 45 days even after selling demo models. Lowest set cost is $495, but many buyers seem to prefer upper-range models. Improved and less expensive servicing, circuitry and package warranties have made color sets more usable, buying more attractive.

Facilities

There are 304 stations equipped to carry it, but most network color is carried by 149 NBC-only affiliates. Local color can be handled by 106 stations: 39, live; 101, film; 102, slide. In '58—and patterns hold true this year—NBC colorcast 668 program hours; CBS, 6½; ABC, none. Experts predict many stations will add color because of new GE tube which makes color workable with present b&w facilities, studio as well as remote, and gives better picture quality. Estimated station saving: $200,000 needed for additional lighting, air conditioning, electric power and vast number of man-hours for maintenance.

Programing

Network colorcasting is on the rise, with NBC this final quarter scheduling 250 hours—primarily for "name" shows and specials. Color proponents say $52 of $54 million being spent by car companies in net tv is for color (from total budget of $70 million). Local shows have been color-tested most successfully at WLW-T, which has had color two years. Real breakthrough is expected to come as stations use new tube with present b&w equipment. GE claims tube makes color remotes superior to b&w because it enhances both resolution, depth of focus. Taping is gaining because of versatility, lower costs.

Promotion

RCA has refined local-level promotion tactics, and Admiral is beginning to do same with dealer meets, elaborate sales kits, tie-ins. Color stations are adapting promotion techniques similar to those of WLW-T, explained here by Pres. Robert Dunville to guest at recent N. Y. press showing of color tape featuring new color tube. WLW-T team sold 300 saloons on buying RCA color set with full warranty for 70¢ a day; supplied streamers, banners, mobile repair trucks, air spots to push past season's baseball games. Aim: build public audience in neighborhood bars, convert them to private buyers. Basketball is colorcast now.

management does not have to invest in costly lighting equipment, air conditioning to carry off the excessive heat and extensive maintenance. Stations can use their present black-and-white studios and b&w equipment in the field to bring in quality colorcasts. This saving, in Mr. Dunville's operation, may well mean no additional charge for color to sponsors. WLW-T has been colorcasting for two years, currently airs some 40 hours weekly (about evenly divided between network and local), and has "no plan" to charge advertisers for color, he says.

The successful turning of the color television wheel depends on the strength of the spokes. The sequence seems to go this way: increased set circulation hinges on public-appeal programing. Programing must have stations and network to carry it. Stations and networks need color equipment as well as—at least—the hope of advertiser interest. So the starting point in the wheel movement is programing, and at the network level this is almost solely the project of NBC.

In this last quarter, NBC is programing more than 250 hours of color shows, largely in the "specials" or "name star" categories. ABC is carrying none; CBS, perhaps six shows. The CBS position, as outlined by W. E. Lodge, vice president of the tv network, affiliate relations and engineering administration: "At the present level of color set ownership, audience statistics give little reason for a buildup in the volume of color programing by a station or a network. But we are very definitely keeping our 'foot in the door' on color."

An increasing number of local stations, however, are carrying both network and local color. Some 304 stations are color-equipped, 13 for local only. Of 291 stations equipped for network color, 149 are NBC affiliates; 130, CBS; 101, ABC; 89, duplicates (all three networks). Of 106 stations equipped with local color facilities, 39 can handle live programing; 101, film; 102, slides.

WLW-T management is probably right in calling Cincinnati "the color capital" because of the intensive colorcasting, exploitation and techni-

(*Please turn to page* 53)

INDUSTRY LEADER Clair R. McCollough, who will receive NAB's 1960 Distinguished Achievement Award for a "lasting contribution to the American system of broadcasting"

NAB NAMES MCCOLLOUGH ITS "MAN OF THE YEAR"

"He's a Pennsylvania Dutchman, even though he's a Scotch Presbyterian," says Ollie Treyz, ABC president. "Clair's a doer, not a talker. He's the Old Guard's new leader."

The Treyz tribute to his long-time and much admired friend Clair R. McCollough is typical of industry comment on the selection of McCollough for the NAB's 1960 Distinguished Achievement Award.

"A tower of strength." "knows the mechanics of people." "has fabulous energy for tackling industry problems," "dedicated, responsible, effective" were some of opinions and appraisals SPONSOR heard last week.

McCollough is the eighth man to receive the NAB's "Broadcaster of the year" honor, and the first station man to be so honored. "Previous award-winners were, Gen. David Sarnoff, Wm. S. Paley, Mark Ethridge, Robert E. Kintner, Herbert Hoover, Dr. Frank Stanton, Robert W. Sarnoff.

Recognition of McCollough is for his tireless and hard driving efforts in behalf of nearly every important industry organization. Among his distinguished achievements:

- As a member of NAB, he helped organize its tv side following World War II, served as first chairman and is now a member of NAB's Tv Board.
- He was one of the original drafters of the NAB Tv Code, and has constantly fought for its enforcement.
- He was a founding father of both RAB, TvB. He was TvB's first board chairman, is now a TvB director.
- He was a member of the NAB committee that persuaded AP to provide news service to radio stations.
- His latest founding effort: the two-month old Television Information Office. As chairman of the Television Information Committee he has been a prime mover in establishing this new "two way informational bridge between industry and public."
- In his home territory (he is president of Steinman Stations located in six Pennsylvania markets and Wilmington, Del.) he founded the Pennsylvania Broadcaster's Assn. and served as its first president. His friends say, "People are always asking him to do things."

ALONG AD ROW WITH

by Bill Miksch

SANTA CLAUS DROPS AGENCY

Parting of the ways came today for Santa Claus North Pole Enterprises, Inc., and its long-time advertising agency, Prancer, Dancer, Dunder & Blitzen. "We sort of knew about it since this morning, so it came as no surprise to us," said a spokesman for PDD&B who must go unidentified because he spoke out of turn. Attempts to reach the agency principals for comment were for the most part fruitless. Prancer and Dancer failed to return our phone calls; George Dunder, exec v.p., threw a briefcase at our reporter when he called at the agency, and all Raoul Blitzen, PDD&B's president emeritus, had to say was, "As far as we're concerned, there ain't no Santa Claus. Merry Christmas anyhow."

The client, however, was reached at his North Pole toy workshop and mink coat ranch. "It was all accomplished," said S. Claus, "in the greatest spirit of friendliness. I simply told them they were dropped, and they called me a 'fat old fraud' and said they were resigning my account."

Loss of the Santa Claus billing leaves PDD&B with only the Easter Rabbit account. In fact, speculation is rife along Madison Ave. that this product conflict may have been reason for Santa Claus pulling out.

Claus refused to confirm this, concluded the interview on a jolly note with the remark that, "I guess you could say Santa will be doing his Christmas shopping early—for a new agency."

REINDEER IMAGE

"Rudolph, the Red-Nosed Reindeer needs a new image," Dr. Wenceslaus Deepenproben, noted motivational researcher, told a luncheon meeting of the Puff Pushers in Public Relations Society yesterday. "People, especially those in the higher socio-economic stratum with fixed brand loyalties and color tv," said Dr. Deepenproben, "wish deeply to think of Rudolph as a charming fellow with a well-oriented id. But the connotation of the 'red-nose' associates him in their minds with a hard sell, martini-sated adman such as novelists often write about."

PAYOLA CHARGED

Charges of "payola" were hurled today by FCC's Gerschwin Solveg at Mrs. Muriel Threnody, music teacher at P.S. 51. Mrs. Threnody directed the grade school's annual Christmas Carol program over local radio station WEAK. The payola charge arose from the fact that Solveg's 11-year-old son Gabriel who attends P.S. 51 was not invited to sing on the children's program, and a surprise raid by Solveg on Mrs. Threnody's classroom uncovered 47 beautiful, red apples—the exact number of kiddies that were featured in the carol sing. Mrs. Threnody contends the apples had no bearing on her selection of carolers and that young Solveg is tone deaf and a frequent spit-ball thrower.

The local PTA has joined FCC in the payola investigation.

ACCOUNTS

Abominable Snowsuits Div. of Abominable Snowman Corp. to Scrooge, Marley & Co.

Exploding Yule Logs, Inc. to Wassail, Bowl & Hiccup.

Do-It-Yourself Cranberry Spray Kits for contaminating your own Christmas cranberries, product of Holiday Dessert Div. of Canal Lock Construction Co. to Geiger & Counter Agency.

Tiny Tim Tinsel and Spaghetti Mfg. Co. to Noel & Yule Advertising.

Fireplace Filters, Inc., makers of a filter that will keep Santa out of chimneys but will travel the smoke through. to Angel & Shepherd Agency.

PACK AND SLEIGH

CHRISTMAS BONUSES

While many ad agencies are now involved in the tedious task of figuring out Christmas bonuses for employees (usually along some such complex lines as two weeks' or a month's salary), accountants at Chicago's Bottom, Nadir & Bedrock Agency are having a comparatively easy time of it. For BN&B has come up with a streamlined and simplified system (with the help of an outside firm of efficiency engineers) for determining bonuses for its employees. Here is how the BN&B streamlined plan works: 43.8% of one-third of a week's base pay plus .087% of a full week's deductions is the Christmas bonus of each employee who has been at the agency prior to 13 August 1957. For those who came to work between that date and 4 Nov. 1958 (and who did not take their full vacation time) goes a bonus that works out to 9.03% of the agency's 2% cash discounts fund less the employee's social security number. A sliding scale governs Christmas bonus of agency personnel who came after 4 Nov. 1958, provided they received no wedding or shower gifts. "Those efficiency boys can sure smooth down the fur," says Fletcher (Flet) Bottom, BN&B president.

REQUEST DENIED

Latest rumor in network tv is that tv director of the perennial Christmas tv spectacular, *Amahl And The Night Visitors*, turned down a motor additive advertiser who wished to sponsor it under the name *Bardahl And The Night Visitors*.

PEOPLE

Scrooge, Marley & Co. announces the resignation of Bob Cratchet, associate media director, effective Christmas Eve.

J. Winter Bell, board chairman of Bell & Candle Advertising, announces the promotion of Miss Montage LaFemme to creative vice president. Miss LaFemme had been in the agency's typist pool. The announcement of her elevation came the morning after the agency Christmas Party.

DISTRIBUTION HAZARD

A. C. Noelsong Co., rating service and market researcher, announces plans to include tv roof antennae in its 1960 U.S. set count. Behind the plan is a decade of increasingly bitter complaints from Christmas Eve Distributing Corp., a division of Santa Claus North Pole Enterprises. Tv antennae have complicated the work of this organization, disrupting distribution patterns in congested areas. Sleigh runners have been dulled and reindeer have thrown shoes in aerial collisions with these roof-top hazards. The Noelsong antenna-count will not, according to company officials, solve the problem but it will introduce a new measurement.

COMMERCIAL BANNED

Continuity censors at all three tv networks banned from the air a 60-second commercial by the Tannenbaum Evergreen Growers Assoc. that showed the needles dropping off a competitor's Christmas tree.

D.A. CITES TV FIX

Aftermath of a remote tv telecast from the toy department of The Welkin Store was issuing of subpoenas by District Attorney Lohengrin Fledermaus to store executives, the remote crew of station KROK-TV, and store Santa, Melville Manicotti. They will be asked to testify before the Grand Jury on D.A.'s charges that the telecast was rigged. Children interviewed by Manicotti on the show, it is alleged, were supplied with answers on what they want from Santa at Christmas and, what's more, several kiddies went through the Santa greeting line twice collecting several free peppermint sticks.

The press of the nation has made the case a *cause celebre*. Said the *Des Moines Echo*, "The Welkin fix proves even Santa Claus can't be trusted on camera." while the *Altoona Blast* ran an open letter to the FCC headed, "All We Want for Christmas Is Our Air Waves Back."

How an old-line firm battles the Big Boys

- **Dumas Milner pinpoints air strategy for its Pine-Sol to offset big-time competition in the cleanser market**
- **Ups 1960 advertising budget $400,000 to promote rapidly expanding line of new household products**

BUILDING TRADE BENEFITS into campaign, planners work on rough of Godfrey brochure. They are (l to r), a.e. Dick Best, DMC pres. Howard Cohoon, agency pres. Gordon Best, v.p. Frank Morr. Photo shows informal work session at Milner House on Mississippi's Gulf Coast

If you were an established company marketing a good product and suddenly found yourself face to face with big-time competition by a bunch of newcomers, what would *you* do?

Dumas Milner Corp., Jackson, Miss. working with its Chicago agency. Gordon Best Co. has upped its 1960 ad budget to $2.9 million (by SPONSOR estimate)—an increase of $400,000 over last year—will hit the competition from two angles with carefully pin-pointed air/print media strategy. Here's what they'll spend and how:

For established products, $1.5 million in network tv, $400,000 in network radio—both to spearhead year-round campaigns for the company's Pine-Sol and Perma-Starch. An additional $400,000 in spot tv and spot radio plus $100,000 to local newspapers to offset competitive advertising in individual markets.

To introduce new products, $500,000 for special area campaigns (see box on opposite page). Among them: Yarn Glo (a cold water sweater bath).

Dumas Milner's Pine-Sol disinfectant and cleanser had been on the market for 10 years when Adell Chemical's Lestoil, Lever's Handy Andy and P&G's Mr. Clean blazed into the liquid cleanser field. And for just about the same period of time, Dumas Milner has been sold on the potential of radio and tv in marketing household products.

It all began in 1948 when Mississippi industrialist R. E. Dumas Milner acquired a janitorial supply house called Magnolia Chemical Co. and hired Howard S. Cohoon (now president of the company) to introduce Pine-Sol to the American housewife. By 1949 the product had moved as far as the A&P in Birmingham, Ala., to be followed the same year by expansion into other southern markets including Texas. Behind the expansion: carefully planned schedules of local radio plus newspapers so successful they were picked up all across the country.

In 1952, with national distribution completed, Pine-Sol was put on network radio. The first buy: *Robert Q. Lewis* show—and the beginning of a six-year association with Lewis. Spot radio flights were used to bolster any weak spots in the market.

By 1955 the company was ready to start diversification into other household lines. Its purchase of Perma-Starch Corp. (Illinois) was only the beginning.

"At the time we bought Perma-Starch," says pres. Cohoon, "we revised our strategy to include spot tv, since we felt it would be effective in developing new markets for this and other products to come."

"Research had shown us," he continued," that this product, though highly specialized, was already well known. So we were after a fast stimulus for getting it into the national picture."

The formula that brought in the customers called for a tv saturation of 20 to 30 spots per week in 20 states for a period of 26 weeks backed up with newspaper schedules. "Use of the newspapers," says marketing v.p. Vincent Tateo, "was for coupon purposes, a strong feature of all our new product introductions."

Pine-Sol room deodorant hit the market in 1956 via a combination of tv and newspapers in some areas, radio and newspapers in others. Mystic Foam, an upholstery and rug cleaner, purchased from Mystic Foam Corp., Cleveland, followed in 1957.

Successful introduction of this product demanded still another strategy. Virtually unknown except in Southern California, Mystic Foam broke into the West Coast market via a coupon offer tied to a 10-plan tv schedule on one Los Angeles station and to radio covering the rest of California, Oregon and Washington. Ten to 20 spots went on weekly over 15 stations: from 50 to 60 newspapers carried the coupons.

Now, after 10 years of effective marketing strategy, Dumas Milner and its agency are bringing up the big guns.

"We need two things primarily," says v.p. Tateo. "Exposure to a consumer audience 100% interested in using our products and, equally important, media that can be merchandised to both consumer and trade."

By the end of this year, the company will have completed upwards of 13 weeks on the *Arthur Godfrey Show* (CBS Radio)—a 52-week buy that provides for one 10-minute segment

(Please turn to page 59)

DMC PLANS STRATEGY BY PRODUCTS

1. NET TV FOR REACH

Pine-Sol *liquid cleanser needs big reach. It shares $1.5 million daytime tv package and $100,000 Godfrey radio buy with Perma Starch. 15-min. alternate week segments in three daytime shows gives Pine-Sol 36-10% reach of tv homes every four weeks, says Dick Best (Gordon Best Co.)*

2. DAYTIME EMPHASIS

Perma Starch *copy appeals (comparison of product to water-soluble starches) need 100% concentration of housewives. Best says Nielsen data show that daytime network tv provides coverage for not much more than half the cost of nighttime network tv, so 1960 strategy is keyed to daytime*

3. SPOT COMBINATION

Mystic Foam *rug cleanser was introduced in 1957 with typical campaign: Where unknown, product got combination of spot radio and local newspaper; where previously marketed, pattern called for spot tv and newspaper. Papers facilitate couponing, a feature of all DMC product intros*

4. SPECIAL PROMOTION

Room Deodorant *price special involved $1.05 saving on two cans plus packaging innovation in form of plastic container. Dumas Milner relies heavily on network radio personality to put price specials over (currently Arthur Godfrey). Robert Q. Lewis, Don McNeill are previous pitchmen*

FAREWELL TO A WONDERFUL GAL

Many timebuyers have moved into the upper strata of the advertising business. But because BBDO's Gert Scanlan is a rarity in any business SPONSOR decided to record her passing last week with this appropriate and unusual tribute.

There are no honorary timebuyers. But if there were Gert would certainly be high among such as Dan Rodgers, Reggie Schuebel, Frank Silvernail, Ruth Jones, Alman Tarantan, Warren Bahr, Dick Grahl, Pete Lund, to name a few. And none would rank higher in the affection of practically everyone.

Gert's entrance at any cocktail party, generally accompanied by her sister Eleanor, was the signal for a stream of friends to move in her direction. For Gert was the personification of all that is warm, gay, sympathetic, generous, and friendly in our often hectic industry. Lloyd Venard, president of Venard, Rintoul & McConnell, writes, "Her integrity, her fairness, and her cheerfulness made the radio and the tv business a better business to be in."

Her career in broadcasting is an inspiration to youngsters starting in. When she joined BBDO 30 years ago, on 28 May 1929, she was a stenographer with a high school education. At the time of her death she was a highly respected media executive, acting as liaison between New York headquarters and BBDO's 15 offices. In between she served successively as office manager (1937), radio talent head (1938), head timebuyer (1941), and account executive for Wildroot (1943). Her association with Ward Maurer, ad manager of Wildroot, for about 15 years was one of the most harmonious and profitable examples of agency/client teamwork in the annals of advertising.

"I don't think there was a better-known person in the field of timebuying," says BBDO's exec v.p. Bob Foreman. "Wherever you went, when people found you worked for BBDO they always asked, "Do you know Gert Scanlan?"

Station men and reps loved her. Frank Headley, president of H-R, writes, "Gert worried a little bit about the welfare of every salesman who called on BBDO." Tom Hamilton, general manager of WNDU-TV, South Bend, says, "The heartaches and disappointments of this high-pressure business were relieved by the good humor and happy disposition that Gert displayed." Peggy Stone, president of Radio-Tv Reps, contributes: "Client and salesman alike loved doing business with Gert."

Helen A. Thomas, veteran timebuying head of Street & Finney, speaks for scores of agency people in saying, "Gert had a wonderful talent for getting the most out of life—day by day. She just loved people, and showed it."

And from Frank Headley: "At every NAB Convention in recent years a communion breakfast is held for those of Catholic faith. It's only one of the spiritual legacies left us by Gert. She was a founder of a group within our industry known as the 'Monjuniors'—a derivative of the title 'Monsignor.' Her friends called her 'God's Girl Friday.'

"She was—and undoubtedly is."

IS A PICTURE WORTH 10,000 WORDS? Probably not, if you study this picture from Peters, Griffin, Woodward presentation. Imagine what the ad would look like if you couldn't read the copy and had to guess what phone and car represented

Are you sure you need visuals?

✒ Many products—traditionally thought of as "visual" and demonstrable—are being sold with radio today

✒ To mention just a few: motion pictures, bras, cars, paints, air vacations. Good copy makes the picture

How often have you heard this from an advertiser: "We use newspapers to advertise new products . . . Radio is only for a product that has been established"?

The obvious implication is based on the mythical Chinese proverb that a picture is worth 10,000 words.

Both of these have been challenged in a presentation by Peters Griffin, Woodward, Inc. ambiguously titled, "Phase One." They also are being challenged daily by national and regional advertisers who have decided that a picture is not necessarily worth 10,000 (or even much fewer) words, and that radio is just the thing to launch or promote a product that has been thought of traditionally as "visual and demonstrable."

What, for example, is more suited to a visual presentation than a motion picture or a woman's bra? Yet Exquisite Form has been selling the most intimate and beautiful of lingerie with radio, with only spoken words to create the curiosity and desire to buy.

Of all radio advertisers, it would be hard to imagine one dealing in a more visual product than the Hollywood film studio. Yet a major part of the promotion of a theater picture by many of these studios is radio—with commercials that tease and excite the listener with a snatch of dialogue, some dramatic sound effects that will lead him right up to the box office.

Pictures on these pages point up use of radio by such "visual" accounts as Exquisite Form Bras, Metro-Goldwyn-Mayer for its "It Started With a Kiss," Pepperidge Farm Bread and Ford Motor Co.'s new compact Falcon. They are only four of a host of advertisers who have learned that the human ear is often a more direct path to a consumer's heart than the human eye.

Behind such radio success stories of products that, at first glance, appear to need a picture is a basic truth: Radio is not limited by the physical,

THESE ITEMS SELL WITHOUT VISUALS

PACKAGED GOODS

MOTION PICTURE

AUTOMOBILE

LADY'S BRA

SUCCESSES ALL: Pepperidge Farms bread radio commercials whet imagination and appetite. Radio ads for new M-G-M release, "It Started Wtih A Kiss" stimulate curiosity. Ford spots for new Falcon bring customers into showrooms. Beauty is portrayed by Exquisite Form bra copy

two-dimensional form of a picture. The human race has progressed to a stage where the mind can create a monster more terrible than can be depicted with wire and plastics on a Hollywood set; where it can imagine its own beauty far more beautiful than can be depicted by the most skilled artist.

Lud Richards, director of sales development for radio at PGW, relates this anecdote of how a Boston radio salesman sold a storm window account. The storm window manufacturer had been advertising on tv with hard-sell demonstration commercials. Results, however, were such that when the radio salesman came to call, the storm window client flatly stated he was no longer interested in broadcast advertising because his commercials had pulled only a handful of requests for demonstrations. "I've seen your commercials," said the radio salesman, "and I don't understand why you expected a single call. Why would anybody want to call you and have your storm window demonstrated again? Use radio, tell them the benefits of your windows, what they will do for the buyer, and suggest they *come in* for a demonstration"

The main objective of advertising of a new product, according to Richards, is (1) to create awareness, and (2) to create curiosity to the point where the potential customer must go in and look at it and—if it doesn't cost too much—to buy it and try it.

Both these advertising aims are being fulfilled all the time by radio commercials, which, incidentally are becoming more creative as more clients and agencies develop a feel and appreciation of the medium. Not only words—spoken in the most effective tones—but sound effects and the psychological application of music all help the listener set up his own image of and desire for the product.

Take an airline (and many are on radio: National, Northwest-Orient.. Eastern, etc.) advertising a Florida vacation. The commercial copy usually sets up just enough (Northeast jingle: "Let's jet away from it all") to set the listener in a vacation mood. But it doesn't attempt to picture his or her vacation since each has his own idea of what a vacation should be; for one, it might be fishing; for another, swimming in tropic waters and basking in the sun; for still another, a gay round of night life in Miami.

Behind every strong advertising campaign is a strong motivating idea, and an idea is a very personal thing. The PGW presentation, referred to earlier, brought out a striking example not tied to advertising. This was the classic line delivered during a radio "Fireside Chat" during the depression by the late President Franklin D. Roosevelt: "We have nothing to fear but fear itself." The strength and subsequent effectiveness of this line lay in the fact that it was spoken and that he did not attempt to delineate the fear. "Had he tried to use a picture to sell this idea, he would have necessarily had to focus it on just one particular aspect of the over-all idea," PGW points out. Arwas, expressed simply on radio, every one related his words to their own situation and specific fear.

The absence of a picture or even a demonstration is an advertising plus that has taken hold slowly in the minds of marketing and admen. But now that it has, it opens a new door to sales strategy. The auto companies (long believers in the effectiveness of pictures) are now using radio heavily to create the curiosity to bring families into the showrooms. Packaged goods clients are learning to use sound—not to depict a label—but to implant a brand name and a desire to investigate. The success of Pepperidge Farm Bread with radio spots is a lesson in telling a product's ingredients story to whet the appetite.

Then there are the paints—in all the colors of the rainbow and some shades between. DuPont and Pittsburgh paints, along with many large regional paint manufacturers have been using radio—not to show the color or the methods of application—but to get the homeowner into the store to look at the color charts.

Or take a radio commercial for coffee, such as N. Y.'s best-selling Chock Full O'Nuts. It sells because it triggers for each listener his own personal idea of what good coffee tastes like.

WHAT'S NEW IN NOSE COUNTING

Trend toward more qualitative research on radio/tv audiences is marked by many innovations in techniques

Here is a rundown of some significant new developments by Sindlinger, TvQ, and other research firms

Reports reaching SPONSOR in recent weeks indicate that something like an "undercover revolution" in air media research is taking place at leading agencies, advertisers, and research organizations.

One media director at a top 10 agency says, "There are more new nd different kinds of research being ndertaken today on tv and radio oblems than at any time in the hisry of these media.

"Nearly all of this research is exnsive, however. Most companies nt to keep it close to their vests, d that's why you don't hear more out it."

Chief feature of the new research, according to reliable Madison Avenue sources, is a greatly increased emphasis on the qualitative aspects of radio/tv audiences, program preferences and reactions to commercials. Nose counting, in the old accepted sense of raw numbers, is out. New research techniques aim at uncovering greater subtleties.

Last month in New York some 200 agencymen attended a timebuying seminar held by the Radio & Television Executives Society, and listened with rapt attention as two research organization heads outlined some of the new projects in which they were engaged.

Albert E. Sindlinger of Sindlinger & Co. outlined his firm's new "Television Activity Service." Henry Brenner described the workings of TvQ. The session was chaired by Robert Morris, president of BAR.

TvQ, a service instituted 18 months ago, is designed to predict the future audiences for tv programs, and serves such clients as ABC, NBC, CBS, Leo Burnett, JWT, BBDO, B&B, Grey, Bates, FC&B, General Foods, Philip Morris, Campbell Soup, and more than a hundred others.

Says Brenner, "It is not a substitute for any service now available. It does not rate shows by sets-in-use or other methods used by the rating services. TvQ measures the *appeal* of any tv show on the air, and measures this in terms of *individuals*, and their opinions about shows."

Each month TvQ interviews 2,100 individuals in 750 tv homes, selected from its Home Testing Institute panel. Interviewees fill out questionnaires on various programs by checking off these categories: "one of my favorites," "very good," "good," "fair,"

TIMEBUYER INTEREST in new research techniques was shown at well-attended luncheon held by the Radio & Television Executives Society at Hotel Lexington in New York last month. Timebuying seminar heard talks by Albert E. Sindlinger (at mike) and Harry Brenner, president of TvQ

TVQ'S BRENNER PICKS SEASON'S WINNERS

HENRY BRENNER, pres. of TvQ, research organization which analyzes comparative appeals of tv programs (see explanation in text), predicts that these new shows will "make it": *Deputy, Bonanza, Laramie, Untouchables, Dennis the Menace, Hennessey, Bronco, Dobie Gillis, The Rebel,* and "maybe" *Hotel de Paris.* Brenner says these shows "won't be with us long": *Charlie Weaver, Trouble Shooters, Lineup, Fibber McGee & Molly, Love & Marriage, The Big Party, Philip Malowe, Dennis O'Keefe* and the *World of Talent.* TvQ, a relatively new service, has contracts with several leading agencies.

"poor" and "have never seen."

The Q Rating is extracted by dividing "familiarity" (the proportion of the people who know about the show), into the proportion who say it's their favorite. Example: 61% of the people questioned are familiar with a particular show; 14% list it as their favorite. Its Q Rating is 61 divided into 14—or 23.

TvQ predictions on the success of new programs, available mid-November to estimate the December share of audience, are based on: the October audience share, the mid-October share of appeal (TvQ rating) and the mid-October age factor.

The TvQ panel is also questioned as to products and brands used. Said Mr. Brenner, "We're developing the hypothesis that it's not the number of people who watch the program that determines its commercial success, but the number of people who are favorably disposed to the show and use the type of product advertised."

Mr. Brenner cautioned his listeners as to the variables affecting choice of show at a particular time:

- Age and sex of those present
- Appeal and strength of competitive shows
- Appeal and strength of lead-in program
- Appeal of the show itself
- Advance promotion, publicity
- Number of stations in lineup.

In summarizing what TvQ ratings have to offer, Mr. Brenner listed: early season predictions of success or failure of new shows; how a show might work out in other time slots; what might happen if an old show returns to the air; future rating trends of shows new and old; the kinds of people liking specific programs best; among which groups a show is gaining or losing favor; which program is best for advertising a specific product and which programs are favored by heavy, medium and light users of various products.

Albert Sindlinger discussed the new services by means of which his company goes beyond the "single dimension of audience size" and gets at "the quality of the audience and the compatibility of the audience with the advertiser's product." He said the emphasis is on:

1) Product use within a specific television program's audience

2) Plans to buy within a specific television program's audience, and

3) Characteristics of the people who comprise the audience for a specific television program.

The Sindlinger outfit leads up to its qualitative findings with ratings of the more conventional type—i.e. coverage, total, average, share of audience and population ratings. From there it delves into the characteristics of each program's audience. The series known as "Household Characteristics by TV Program," encompasses ratings broken down as to household income, age of household head, occupation of household head, location of household by market size, size of household, etc.

Mr. Sindlinger used as an example a program showing up relatively poorly in terms of over-all audience size. Its sponsor sells a non-mass product for which his best potential is first in the $5,000 to $7,500 income group and second in the clerical, sales, craftsman and foreman group.

Whereas his general rating has averaged 15.3, his "characteristic rating," as Sindlinger terms it, is 19.5. Further, his characteristic rating in relation to the household head age group of 35 through 44—the group responsible for half the sponsor's sales—is 21.4 among females and 19.9 among males.

Household audience characteristic ratings are issued quarterly, based on the first eight broadcast weeks in each quarter. The sample size for the quarterly rating is said to be over 12,800 different households.

Other Sindlinger studies look into: sponsor identification by program viewers; product use by program viewers; plans to buy by program viewers, and exposure to specific combinations of media by program viewers.

What's happening to net tv ratings

Trend shows decline in big ratings, with only 3% of p.m. programs hitting above 30, says Nielsen figures

The continuing trend toward more evenly distributed audiences among the three tv networks this year has produced this effect:

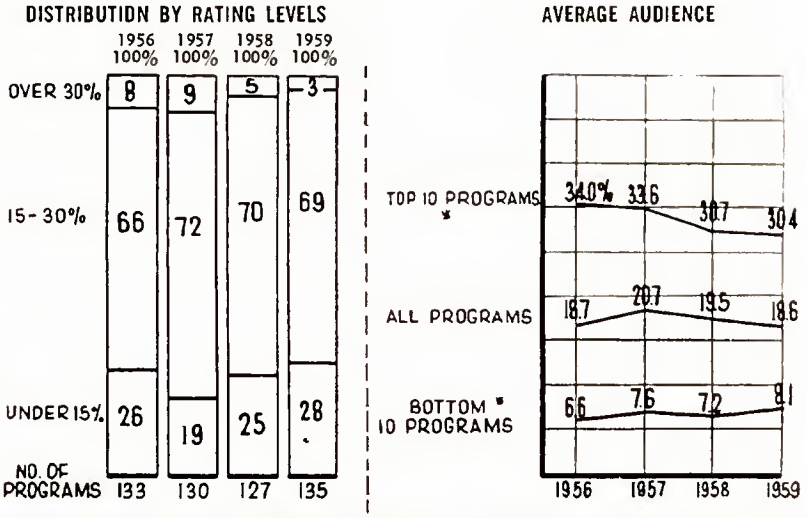
The percentage of sponsored nighttime shows attracting a 30 rating is considerably smaller than it was three years ago.

In fact, the average audience for any of the top 10 regularly scheduled shows has been declining, as has been the average audience of all programs for the past two years. However, the 1959 average is about the same as the 1956 level.

The Nielsen chart below on rating trends of evening programs over four seasons, based on the Second October report each year, also highlights these trends:

- While the pendulum is swinging upward so that more shows have less than a 15 rating, the bottom 10 evening programs are attracting more viewers than in previous years.
- The percentage of shows between a 15 and 30 rating has remained fairly stable.

Rating trends of evening programs, 1956–1959



SOURCE: A. C. Nielsen, Second October Report, each year. Chart at left indicates average audience. In both charts ratings are ' PSB.

1. THIS MONTH IN NETWORK TV

****Specials scheduled during four weeks ending 15 January**

PROGRAM (NETWORK)*	COSTS†	SPONSOR, AGENCY, DATE
Amahl and Night Visitors (N)	$ 30,000	Pontiac, M,J&A, 12/24
AT&T Telephone Hr. (N)	275,000	AT&T, Ayer, 1/1 60, 1 15.
Art Carney (N)	225,000	AC UMS, Camp-E, 1 8/60.
Eyewitness to History†† (C)	450,000	Firestone, Camp-E, 12/20, 12/23, 1 7/60.
Bob Hope (N)	320,000	Buick, McCann, 1/13/60.
Hedda Hopper (N)	275,000	Rexall, BBDO, 1 10/60.
Journey to Understanding†† (N)	466,000	Brn. & Wmsn., Bates, 12/10, 12 27.
Mrs. Miniver (C)	275,000	Gen. Mills, BBDO; Westclox, BBDO, 1 7/60.
Prologue 1960 (A)	70,000	Kitchens of Sara Lee, C&W; Armour, FC&B; 7-Up, JWT, 12/27, 1 15 60.
Rodeo (C)	250,000	Gen. Foods, B&B, 1 15 60.
S. Temple's Storybook (A)	75,000	Breck, Ayer, 12 21.
Margaret Bourke-White Story (N)	130,000	Breck, Ayer, 1 3 60.

* Networks: (A) ABC TV; (C) CBS TV; (N) NBC TV. † Gross cost figures cover talent and production only. †† The series was sold as a time-program package.
** Sports specials listed in comparagraph.

2. NIGHTTIME COMPARA

SUNDAY

	ABC	CBS	NBC
6:00		Small World Olin-Mathieson (D'Arcy) D-F $30,000	Meet The Press Manhattan Shirts (Daniel & Charles) I-L $6,500
6:30		Twentieth Century Prudential (R-McC) D-F $35,000	Saber of London Sterling (DFS) My-F $28,000
7:00	Colt .45 Nestle (Mc-E) alt Derby (Mc-E) W-F $13,800	Lassie Campbell Soup (BBDO) A-F $37,000	Riverboat (7-8) Corn Prod (L&N) alt hr. open A-F $72,000
7:30	Maverick (7:30-8:30) Kaiser Co (Y&R) Brackett (Y&R) W-F $78,000	Dennis The Menace Kellogg (Burnett) Sc-F $36,000	Riverboat
8:00	Maverick	Ed Sullivan (8-9) Colgate (Bates) alt Kodak (JWT) W-L $85,800	Sunday Showcase (8-9) Various sponsors ●
8:30	Law Man R. J. Reynolds (Esty) Whitehall (Bates) W-F $41,000	Ed Sullivan	Sunday Showcase
9:00	The Rebel L&M (DFS) alt P&G (Y&R) W-F $42,500	G. E. Theatre Gen Electric (BBDO) Dr-F $51,000	The Chevy Show Dinah Shore (9-10) Chevrolet (Camp-E) W-L $165,000
9:30	The Alaskans (9:30-10:30) L&M, Armour W-F $77,500 Prologue 1960 (9:30-10:30) ●	Hitchcock Presents Bristol-Myers (Y&R) My-F $39,000	The Chevy Show
10:00	The Alaskans Johnson & J, DuPont, Anahist, Luden's, 7-Up	Benny alt Gobel Lever (JWT) VC-L $47,000	Loretta Young Toni (North) alt Philip Morris (Burnett) Dr-F $42,500
10:30	21 Beacon Street P. Lorillard (L&N) W-F $11,500	What's My Line Kellogg (Burnett) alt Sunbeam (Perrin-Paus) Q-L $32,000 Eyewitness to History (10:30-11) ●	No net service

MONDAY

	ABC	CBS	NBC
6:00			
6:30		D Edwards Amer Home (Bates) N-L $9,500††	News Texaco (C&W) N-L $6,500††
7:00	John Daly News sust	No net service D Edwards Amer Home (repeat feed)	News Texaco (repeat feed)
7:30	Cheyenne (7:30-8:30) Ralston (Gard.) Am. Chicle (Bates) Ritchie (K&E) W-F $82,500	Masquerade Party Amer Home (Bates) Q-L $18,000	Richard Diamond Pharma-Craft (JWT) alt Block (SSCB) My-F $30,000
8:00	Cheyenne Johnson & J (Y&R) Armour (FCB) Brn & Wmsn (Bates) P&G (B&B) Shirley Temple (7:30-8:30) ●	The Texan Brown & Wmsn (Bates) alt Pharmaceuticals (Parkson) W-F $37,000	Love & Marriage Noxzema (SSC&B) Sc-F $38,000
8:30	Bourbon St. Beat (8:30-9:30) Lorillard (L&N) L-O-F (FSR) Anahist (Bates) A-F $80,500	Father Knows Best Lever (JWT) alt Scott (JWT) Sc-F $39,000	Wells Fargo Amer Tobacco (SSC&B) alt P&G (B&B) W-F $47,000
9:00	Bourbon St. Beat Van Heusen (Grey) Reynolds Metal (L&N) Int'l Latex (R.-McC)	Danny Thomas Gen Foods (B&B) Sc-F $47,500	Peter Gunn Bristol-Myers (DCS&S) alt R. J. Reynolds (Esty) My-F $38,000
9:30	Adv. In Paradise (9:30-10:30) L&M (Mc-E) Armour (FCB) A-F $80,000	Ann Southern Gen Foods (B&B) Sc-F $40,000	Alcoa-Goodyear Theater Alcoa (FSR) alt Goodyear (Y&R) Dr-F $39,000
10:00	Adv. In Paradise Reynolds Metals (L&N) Luden's (Mathes) Int'l Latex (R. Mc)	Hennessey Lorillard (L&N) alt Gen Foods (Y&R) Sc-F $39,000	Steve Allen (10-11) Plymouth (Ayer) CV-L $125,000
10:30	Man With A Camera O.E. (Grey) A-F $34,000	June Allyson DuPont (BBDO) Dr-F $44,000	Steve Allen

TUESDAY

	ABC	CBS	NBC
6:00			
6:30		No net service D. Edwards Equitable (FC&B) alt Am. Home (Bates) N-L $9,500††	News Texaco (C&W) N-L $6,500††
7:00	John Daly News sust	No net service D Edwards Equitable Am. Home (repeat feed)	News Texaco (repeat feed)
7:30	Bronco (alt wks 7:30-8:30) Am. Chicle, B-M Brn & Wmsn (Bates), Mattei, Ritchie, Anahist, W-F $82,000	No net service	Laramie (7:30-8:30) L&M (Mc-E) Sunshine Biscuits (C&W) P&G (B&B) W-F $65,000
8:00	Sugarfoot (7:30-8:30) Am. Chicle, R. J. Reynolds, Whitehall, Carnation, Gen Mills, Ludens, Phillips W-F $82,000	Dennis O'Keefe Oldsmobile (Brother) Sc-F $38,000	Laramie Warner-Lambert (Lam & Feasley) Ansco (B&B) Colgate (Bates) Miles (Wade)
8:30	Wyatt Earp Gen Mills (DFS) alt P&O (Compton) W-F $40,000	Dobie Gillis Pillsbury (Burnett) alt Philip Morris (Burnett) Sc-F $37,000	Fibber McGee & Molly Singer (Y&R) alt Stan Brands (JWT) Sc-F $38,000
9:00	The Riflleman Miles Lab (Wade) P&G (B&B) Ralston (Gardner) W-F $38,000	Tightrope Pharmaceuticals (Parkson) My-F $39,000	Arthur Murray Lorillard (L&N) alt Sterling (DFS) W-L $30,000
9:30	Philip Marlowe Whitehall (Bates) Brown & Wmsn (Bates) My-F $39,000	Red Skelton Pet Milk (Gardner) S. C. Johnson (NL&B) CV-L $52,000	Ford Startime (9:30-10:30) Ford (JWT) W-L $230,000 (average)
10:00	Alcoa Presents Alcoa (FSR) Dr-F $35,000	Garry Moore (10-11) Kellogg (Burnett) P-P-G (Maxon) CV-L $109,000	Ford Startime
10:30	Keep Talking Mutual of Omaha (Bozell & J) Q-L $18,000	Garry Moore Polaroid (DDB) S. C. Johnson (NL&B)	

● See Table, see page 11.

*Color show, ††Cost is per segment. Prices do not include sustaining, participating or co-op programs. Costs refer to average show costs including talent and production. They are gross (include 15% agency commission). They do not include commercials or time charges. This chart covers period 19 Dec.-15 Jan. Program types are indicated as follows: (A) Adventure, (Au) Audience Participation, (C) Comedy, (D) Documentary, (Dr)

AGRAPH 19 DEC. - 15 JAN.

WEDNESDAY		THURSDAY			FRIDAY			SATURDAY		
CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC
Edwards er (Bates) Gen Foods (Y&R) $9,500††	News Texaco (C&W) N-L $6,500††		D Edwards Whitehall (Bates) N-L $9,500††	News Texaco (C&W) N-L $6,500††		D Edwards Parliament (B&B) alt R. Rand (Compton) N-L $9,500††	News Texaco (C&W) N-L $6,500††			
net service			No net service			No net service	No net service			
Edwards Carter ien Foods peat feed)	News Texaco (repeat feed)	ohn Daly News sust	D Edwards Whitehall (repeat feed)	News Texaco (repeat feed)	ohn Daly News sust	D Edwards Parliament alt R. Rand (repeat feed)	News Texaco (repeat feed)			
e Line-Up 7:30-8:30) F $80,000 ewitness to History 30-8:30) ●	Wagon Train (7:30-8:30) Ford (JWT) W-F $78,000	Gale Storm Warner-Lambert (Lam & F) Shulton (Wesley) Sc-F $30,000	To Tell The Truth Carter (Bates) alt Toni (North) Q-L $22,000	Law of The Plainsman Ansco (B&B) Renault (Kudner) Sunshine Bls. (C&W) W-F $30,000	Walt Disney Presents (7:30-8:30) Mars (Knox-R) Hill (Ayer) A-L $94,000	Rawhide (7:30-8:30) Lever (JWT) Parliament (B&B) Vick (Morse) W-F $80,000	People Are Funny Greyhound (Grey) Bulova (Mc-E) Q-F $24,000	Dick Clark Show Beech-Nut Life Savers (Y&R) Mu-L $14,500	Perry Mason (7:30-8:30) Colgate (Bates) Parliament (B&B) My-F $80,000	Bonanza (7:30-8:30) L&M (Mc-E) BCA (JWT) W-F $78,000
e Line-Up n & Wmson (Bates) ton (Wesley) eter Paul (DFS) k (OB&M)	Wagon Train R. J. Reynolds (Esty) Nat'l Bisc. (Mc-E)	Donna Reed Campbell (BBDO) alt Johnson & J (Y&R) Sc-F $38,000	Betty Hutton Gen Foods (B&B) Sc-F $45,000	Bat Masterson Sealtest (Ayer) Hill Bros. (West Coast) W-F $38,000 Amahl and the Night Visitors (8-9) ●	Walt Disney Presents Canada Dry (Mathes) Derby (Mc-E) Ward Baking	Rawhide Lever (JWT) Peter Paul (DFS) Pream (B&B) Nabisco (Mc-E)	Trouble Shooters Philip Morris (Burnett) H-A Co. (Scott) A-F $39,500 Art Carney (8-9:30) ●	John Gunther's High Road Ralston (GB&B) Dr-F $31,000	Perry Mason Sterling (DFS) Gulf (Y&R) Hamm (C-M)	Bonanza segs open
Into Space n. Tobacco (BBDO) t Longines (Bennett) $38,000	Price Is Right Lever (OBM) alt Speidel (NC&K) Q-L $21,500	The Real McCoys P&G (Compton) Sc-F $39,000	Johnny Ringo S. C. Johnson (NLB) alt P. Lorillard (L&N) W-F $36,000	Johnny Staccato Brls.-Myers (Y&R) alt R. J. Reynolds (Esty) A-F $37,000	Man From Blackhawk Miles (Wade) alt R. J. Reynolds (Esty) W-F $38,000	Hotel D'Paree Kellogg (Burnett) alt L&M (Mc-E) W-F $43,000	Specials (8:30-9:30) Various sponsors ●	Leave It To Beaver Ralston (GB&B) Vick Chemical (ORM) Sc-F $30,000	Wanted Dead or Alive Brn & Wmson (Bates) Kimberly-Clark (FC&B) W-F $39,000	Man & Challenge R. J. Reynolds (Esty) alt Chemstrand (DDB) A-F $36,000
Millionaire rate (Bates) Gulf (East ly. Y&R) F $42,000	Perry Como (9-10) Kraft (JWT) MuV-L $125,000	Pat Boone Chevrolet (Camp-E) MuV-L $61,000	Zane Grey S. C. Johnson (NL&B) alt General Foods (B&B) W-F $45,000	Bachelor Father Whitehall (Bates) alt Am Tob (Gumbinner) Sc-F $42,000	77 Sunset Strip (9-10) Am. Chicle (Bates) Whitehall (Bates) My-F $85,000	Desilu Playhouse (9-10) Westinghouse (Mc-E) Dr-L $90,000 Eyewitness to History (9-10) ●	Specials	Lawrence Welk (9-10) Dodge (Grant) Mu-L $45,000	Mr. Lucky Lever (JWT) alt Brn & Wmsn (Bates) A-F $13,000	The Deputy Kellogg (Burnett) alt Gen Cigar (Y&R) W-F $39,000
've Got a Secret rnolds (Esty) alt ristol-Myers (DCSS) $27,000	Perry Como Bob Hope (9-10) ●	Untouchables (9:30-10:30) L&M (Mc-E) Armour (FCB) 7-Up (JWT) Ritchie (K&E) My-F $80,000	Playhouse 90 (9:30-11) Amer Gas (L&N) Dr-L&F $110,000 (90 min.) Mrs. Minniver (9:30-11) ●	Ernie Ford Show Ford (JWT) CV-L $42,000	77 Sunset Strip H. Ritchie (K&E) R. J. Reynolds (Esty) Carter (Bates)	Desilu Playhouse Rodeo (9-10) ●	M Squad Am Tob (SSCB) alt Sterling (DFS) A-F $31,000	Lawrence Welk	Have Gun, Will Travel Whitehall (Bates) alt Lever (JWT) W-F $40,000	Five Fingers (9:30-10:30) Warner-Lamb, Corning Glass My-F $60,000
S. Steel Hr t wks 10-11) U.S. Steel (BBDO) L $80,000 ars of Crisis sust ./6; 10-11)	This Is Your Life P&G (Burnett) I-L $52,000	Untouchables Lewis Howe (Mc-E) Carnation (EWRR) Anahist (Bates) Take Good Look Dutch Masters	Playhouse 90 Allstate (Burnett) alt Reynolds (Esty)	You Bet Your Life Pharmaceuticals (Parkson) alt Lever (BBDO) Q-L $53,000	Robert Taylor's Cap't of Detectives P&G (B&B) My-F $45,000	Twilight Zone Gen Food (Y&R) alt Kimberly-Clark (FCB) A-F $36,000	Cavalcade of Sports Gillette (Maxon) (10-concl) Sp-L $55,000	Jubilee, U.S.A. (10-11) Massey-Ferguson (NL&B) Mu-L $20,000	Gunsmoke L&M (DFS) alt Sperry-Rand (Y&R) W-F $42,000	Five Fingers P&G, Helene Curtis, Brls-Myers Brn & Wmson (Bates)
cle Theatre t wks 10-11) Armstrong (BBDO) L $80,000	Wichita Town P&G (B&B) W-F $38,000	Cigars (EWRR) alt open Q-L $36,000 Dick Clark's Party sust 12/31; 11-12:30)	Revlon Party (9:30-11 alt wks) Revlon (W&L) t Schick (B&R) W-L $175,000	Lawless Years Alberto Culver (Wade) W-F $28,000	Black Saddle L&M (Mc-E) alt Alberto Culver (Wade) W-F $38,000	Person to Person Pharmaceuticals (Parkson) alt Warner-Lambert (L & Feasley) I-L $10,000	Jackpot Bowling Bayuk (Werman & Schorr) Sp-L $3,000	Jubilee, U.S.A. Wmson-Dickie (FSR) Nat'l Carbon (Esty)	Markham Schlitz (JWT) alt L&M (McCann) My-F $39,000	It Could Be You Pharmaceuticals (Parkson) Q-L $32,000

Drama, (F) Film, (I) Interview, (J) Juvenile, (L) Live, (M) Misc, (Mn) Music, (My) Mystery, (N) News, (Q) Quiz-Panel, (Sc) Situation Comedy, (Sp) Sports, (V) Variety, (W) Western, †No charge for repeats.

L preceding date means last date on air. S following date means starting date for new show or sponsor in time slot.

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1. Centrollzed control ponel lncludlng meterlng of oudlo, video, control trock ond moster erose heods
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3. Quodroture deloy lines, record ond ploybock
4. Built-in picture monitor ond oscilloscope with push-button selection of signols
5. Continuously vorioble winding speed
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Electronic quadrature adjustment, as offered by the RCA TV Tape Recorder, assures the best picture alignment *in seconds*, even in playing back tapes made on recorders without the advantages of RCA precision circuitry.

Two sets of four precisely adjusted electrical delay lines are provided, one set of which is used during the record operation, the other during playback. Once set, the *record* delay lines need not be changed until a new headwheel panel is installed in the machine.

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8. Space-saving rack mounted design
9. Four channel video equalizer
0. FM deviation meter
1. Coarse and fine adjustment of control track phase with full 4-track range
2. Simultaneous playback of program audio and control track during record
3. Playback tape speed control for synchronization of two or more machines
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15. Complete cue channel facilities
16. Calibrated control for measuring remaining video head life
17. Automatic control of shoe positioning for protection against skewing in pictures
18. Balanced shoe adjustment for protection against scallops in picture
19. Provisions for accurate tape splicing
20. Master erase head
21. Precision reel hubs for long bearing life

RADIO CORPORATION of AMERICA

BROADCAST AND TELEVISION EQUIPMENT • CAMDEN, N. J.

3. DAYTIME COMPA

	SUNDAY			MONDAY			TUESDAY			
	ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC	AB
10:00		Lamp Unto My Feet sust			Red Rowe sust	Dough Re Mi sust		Red Rowe sust	Dough Re Mi sust	
10:15										
10:30		Look Up & Live sust Cantata St. Nicholas sust (12/20; 10-11)			Play Your Hunch Ponds P&G alt Lever			On The Go sust sust	Play Your Hunch Culver alt Gold Seal Frigidaire alt Kleinert	
10:45					On The Go sust					
11:00		UN in Action sust			I Love Lucy Menthol alt sust Lever	Price Is Right Lever alt Ponds Sterling alt Whitehall		I Love Lucy Scott alt sust Gen. Mills alt sust Gerber (12/22)	Price Is Right Lever alt Nabisco sust	
11:15										
11:30		Camera Three sust			December Bride sust	Concentration Culver alt Lever Ponds alt Lever		December Bride Colgate Vick alt sust	Concentration Frigidaire Lever alt Alberto Culver	
11:45										
12N										
12:15	Johns Hopkins File 7 sust	TBA		Restless Gun Dristan Windex	Love of Life sust Amer Home Prod alt Nabisco	Truth or Consequences Ponds alt Miles P&G	Restless Gun Dusharme Shulton	Love of Life Gen. Mills alt sust Amer Home	Truth or Consequences Standard Brands P&G	Restless Sweets, Block
12:30										
12:45	Bishop Pike sust	Face the Nation sust		Love That Bob Durkee, Minute Maid, Johnson & J., Nucoa	Search for Tomorrow P&G Guiding Light P&G	It Could Be You Whitehall alt Ben Gay Ponds alt P&G	Love That Bob Gen. Foods Beech-Nut Armour Block	Search For Tomorrow P&G Guiding Light P&G	It Could Be You Al. Culver alt Miles Gen. Mills alt P&G	Love That Alberto-C Dracke Phillips Lever, Dr
1:00										
1:15	College News Conference sust			Music Bingo sust	No net service News (1:25-1:30) sust	No net service	Music Bingo sust	Ne net service News (1:25-1:30) sust	No net service	Music Bi Dushar Toastma
1:30										
1:45			Frontiers of Faith sust		World Turns P&G Nabisco alt Carnation	No net service		World Turns P&G Sterling alt Menthol	No net service	
2:00										
2:15			NBA Pro Basketball Anheuser-Busch ¼ regional	Day In Court Durkee Best Foods	For Better Or For Worse sust	Queen for a Day sust	Day In Court apermate, Toni Listerine Johnson & , S. C. Johnson	For Better Or For Worse Gen. Mills (L 12/29) alt sust	Queen for a Day sust Alberto Culver alt Gold Seal	Day In C Amer. H Deep Ma
2:30										
2:45			NBA	Gale Storm Sterling, Armour Sterling, Armour, Listerine, Beech Nut, Block	Art Linkletter Lever sust alt Van Camp	The Thin Man sust	Gale Storm Lever, Durkee Drackett, Sterling Beech-Nut,	Vick alt sust Art Linkletter Scott alt Toni Kellogg	The Thin Man sust	Gale Sto Lever Lever, Dra Ex-Lax, Jo
3:00										
3:15	Open Hearing sust	Sunday Sports Spectacular (3-4:30) Schlitz alt sust	NBA	Beat The Clock Ex-Lax, Lever, Durkee, Block Drug, Toni	Millionaire Colgate	Young Dr. Malone sust sust	Beat The Clock Lever Johnson & J., Toni, Paper Novelty, Beech-Nut,	Millionaire sust	Young Dr. Malone sust sust	Beat The C Johnson & Armour, B Drug, Sta
3:30										
3:45	Championship Bridge No. Amer. Van Lines	Sports Spectacular		Who You Trust? Lever Armour Johnson & Johnson	Verdict Is Yours sust Amer Home alt Lever	From These Roots sust sust	Who Do You Trust? Block, Lever, Ex-Lax	Verdict Is Yours Mentholatum alt Lever Scott alt Toni	From These Roots sust sust	Who Do Trust? Gen. Foo Johnson & Toni, Le
4:00										
4:15	Paul Winchell Harts Mountain	Sports Spectacular	Pro Football Championship P. Morris Hygrade, Falstaff (12/27; 4-6:30) Sp-D $100,000	American Bandstand Brylcreem Best Foods, Gen. Mills, Armour	Brighter Day P&G Secret Storm Amer Home Prod	The House on High Street Sterling sust	American Bandstand 7-Up Clearasil Papermate	Brighter Day P&G Secret Storm Gen Mills alt Scott	The House on High Street sust sust	America Bandstan Coty, Shul Hollywood C
4:30										
4:45	Broken Arrow Mars Candy	Harry Reasoner News sust	World Series of Golf Bayuk alt Am. Safety Razor Sp-F $50,000	American Bandstand Wisk Speidel, Vicks, Luden's	Edge of Night P&G Menthol Quaker Oats	Split Personality Standard Brands Sterling alt Lever	American Bandstand Keepsake, Toni Fifth Ave. Candy	Edge of Night P&G Sterling alt Vick	Split Personality Borden alt Helene Curtis Standard Brands alt sust	America Bandstan Nucoa Car
5:00										
5:15	Matty's Funday Mattel	Conquest Monsanto alt sust	World Series of Golf	American Bandstand co-op			American Bandstand co-op			America Bandstan co-op
5:30										
5:45	Lone Ranger Gen Mills Sweets	College Bowl Gen. Electric	Time-Present Kemper Ins.	My Friend Flicka Sweets Gen. Mills			Rin Tin Tin Gen Mills Sweets			My Frien Flicka Gen Mill Crackerja

*These are package costs and include time, rights, production, and cable costs.

HOW TO USE SPONSOR'S NETWORK TELEVISION COMPARAGRAPH

The network schedule on this and preceding pages (42, 43) includes regularly scheduled programing 19 December to 15 January, inclusive (with possible exception of changes made by the networks after presstime). Irregularly sched-

A G R A P H

19 DEC. - 15 JAN.

EDNESDAY		THURSDAY			FRIDAY			SATURDAY		
CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC
d Rowe sust	Dough Re Mi sust		Red Rowe sust	Dough Re Mi Congoleum / Nabisco		Red Rowe sust	Dough Re Mi sust / sust		Heckle & Jeckle Gen. Mills alt sust / Gen. Mills alt sust	Howdy Doody Nabisco alt sust / Continental Baking
The Go sust	Play Your Hunch Miles alt sust / P&G, alt Gen Mills		On The Go sust / sust	Play Your Hunch Nabisco alt Frigidaire / P&G alt Heinz		On The Go sust	Play Your Hunch Supp Hose alt Borden / Whitehall alt Sterling		Mighty Mouse Gen Foods alt sust / Colgate alt Gen Foods	Ruff & Reddy Borden / Gen Foods
ve Lucy er alt erber ck alt fennen	Price Is Right Frigidaire alt Sterling / Heinz alt EEI		I Love Lucy Lever (L 12/31) / Scott alt U. S. Steel	Price Is Right Culver alt Lever / Miles alt Lever		I Love Lucy Lever alt Gen Mills / Gerber alt H. Eastman	Price Is Right Lever alt Corn Prod / Stand Brands Gen Mills		I Love Lucy sust	Fury Borden / Gen Foods
ber Bride olgate	Concentration Heinz alt Miles / Nabisco alt Brillo		December Bride Colgate / sust	Concentration Nestle alt Lever / Heinz alt Whitehall		December Bride Colgate / sust	Concentration Ponds alt Bauer & Black / Lever alt Brn & Wmsn		Lone Ranger Gen Mills alt sust / Gen Mills alt sust	Circus Boy Miles alt sust
of Life lsco alt sust / Home Prod t Lever	Truth or Consequences Heinz / P&G	Restless Gun Drackett Gen. Foods Sweets	Love of Life Quaker alt Lever / Amer Home	Truth or Consequences Heinz / P&G	Restless Gun Sweets, Whitehall, Drackett	Love of Life Lever alt sust / Gen Mills alt sust	Truth or Consequences Borden / alt P&G sust	Lunch With Soupy Sales Gen Foods	Sky King Nabisco	True Story sust / Sterling Drug
rch For morrow P&G / ing Light P&G	Could Be You Whitehall alt Nestle / Corn Prod alt Brillo	Love That Bob Armour, Bayer, Beech-Nut, Block Drug, Dusharme Gen. Foods	Search for Tomorrow P&G / Guiding Light P&G	It Could Be You Miles alt Nabisco / P&G	Love That Bob S. C. Johnson Bayer, Structo Durkee, Armour Gen. Foods	Search for Tomorrow P&G / Guiding Light P&G	Could Be You Stand Brands alt Congoleum / P&G alt Kleinert	Restless Gun Sweets Co.	Holiday Bowl co-op (12/19; 12:30-concl.) Sp-L $200,000*	Detective Diary Sterling Drug / sust
et service News -1:30) sust	No net service	Music Bingo Block	No net service / News (1:25-1:30) sust	No net service	Music Bingo sust	Orange Bowl R. J. Reynolds Renault Cap Airlines (1/1; 1-concl) Sp-L $250,000*	Tourn. of Roses Parade (1/1; 12-1:45) Minute Maid Sp-L $25,000*			Mr. Wizard sust
ld Turns P&G / rling alt Vicks	No net service		As the World Turns P&G / Pillsbury	No net service	Tourn. of Roses Parade Quaker Oats (1/1; 11:30-1:45) Sp-L $25,000*	World Turns P&G / Quaker alt Gen Mills	Sugar Bowl Game Bayuk (1/1; 1:45-4:30) Sp-L $700,000*			Blue-Grey Game Gillette (12 26) Sp L $250,000*
Better Or Worse alt sust / sust	Queen for a Day Ben-Gay / sust	Day In Court Drackett, Johnson & J., Lever	For Better Or For Worse Scott alt sust / alt Lever sust	Queen-Day Congoleum alt sust / Reddi-Wip alt sust	Day In Court Armour Drackett, Toni	For Better Or For Worse Lever alt sust / sust	Queen for a Day Ponds alt sust / Nabisco alt sust		Orange Bowl Regatta sust (12 26; 2 pm-concl.)	NCAA Football Arrow Shirts Shick, Esso, Humble Oil Stand Oil Ind.
Linkletter er Bros rnation	The Thin Man sust	Gale Storm Beech-Nut, Gen Foods, Drackett Lever Johnson & J.	Art Linkletter Kellogg / Pillsbury	The Thin Man sust	Gale Storm Block Drug, Gen Foods, Coty Johnson & J.	Art Linkletter Lever Bros Armstrong alt Staley	The Thin Man sust		Gator Bowl L&M, Colgate (1/2/60; 2 pm-concl.) Sp-L $250,000*	Bayuk, Gen Petrol. Sp-L $98,000 (½ hr. time & talent)
llionaire olgate	Young Dr. Malone sust / sust	Beat The Clock Johnson & J., Coty, Gen. Foods Drackett	Millionaire sust / Quaker Oats sust alt	Young Dr. Malone Supp Hose, Miles / Bordon Helene Curtis	Beat The Clock Beech-Nut, Armour, Toni, Drackett, Gen. Foods Lever, Listerine	Millionaire Colgate Cotton Bowl L&M, Colgate (1/1; 3:30-concl) Sp-L $900,000*	Young Dr. Malone sust / sust		Blue Bonnet Bowl L&M, Dristan Carter (12 19; 3:30-concl.)	
et Is Yours icks alt r (L 12/30) / ver alt terling	From These Roots sust / Nester	Who Do You Trust? Block, Lever, Beech-Nut, Armour, Listerine	Verdict Is Yours Sterling alt sust / Van Camp alt Scott	From These Roots sust / Standard Brands	Who Do You Trust? Dristan Johnson & J.	Verdict Is Yours sust / Lever alt sust	From These Roots sust / sust		Copper Bowl co-op (12 26; 3 30-concl.) Sp-L $200,000*	Senior Bowl Game Bayuk (1 9; 3 5 30) Sp L $250,000*
ter Day P&G / et Storm Home Prod	The House on High Street sust / sust	American Bandstand H. Ritchie Beech-Nut Lever	Brighter Day P&G / Secret Storm Amer Home alt Peter Pan	The House on High Street sust / Culver, P&G	American Bandstand D'Zerta Old London Foods	Brighter Day P&G / Secret Storm Amer Home Prod alt sust	The House on High Street sust / P&G, Ponds			
of Night P&G / Milk alt abisco	Split Personality Frigidaire alt sust / Heinz alt Sterling	American Bandstand Fifth Ave. Cand.	Edge of Night P&G / Pillsbury	Split Personality Heinz alt Gen Mills / Lever alt Miles	American Bandstand Alberto Culver, Welch, Polk Miller	Edge of Night P&G / Amer Home alt Sterling	Split Personality E.E.I. alt Whitehall / Lever alt Gold Seal			NBA Basketball (various times) Anheuser-Busch (¼ Reg.) Bayuk (¼ Net)
		American Bandstand co-op			American Bandstand co-op		Rose Bowl Game Gillette (1 1; 4:15-7) Sp L $700,000*	All Star Golf Miller Brewing Reynolds Metal		East-West Game Savings & Loan lt. J. Reynolds, Carter (1/2; 4:15-6:...) Sp L $200,000*
		Rocky and His Friends Gen Mills Louis Marx Sweets			Rin Tin Tin Gen Mills Crackerjack			All Star Golf		

uled programs appearing during this period are listed as well, with air dates. The only regularly scheduled programs not listed are: *Tonight*, NBC, 11:15 p.m.-1 a.m., Monday-Friday, participating sponsorship; *Sunday News Special*, CBS, Sunday, 11-11:15 p.m.; *Today*, NBC, 7-9 a.m., Monday-Friday, participating; *News* CBS, 7:45-8 a.m. and 8:15-9 a.m., Monday-Friday. All time periods are Eastern Standard.

As network policies change, **SPONSOR ASKS:**

How will you program under the new NBC network radio

With the NBC switch in programing from soaps and variety to a basic format of *Monitor*, news and five-minute vignettes, affiliates will have to fill former segments with locally produced shows. These station men tell their plans

Henry Sullivan, *general manager, WSOC, Charlotte, N. C.*

WSOC Radio is quite enthused about the new NBC program lineup effective 1 January. With this lineup, WSOC Radio's programing will be based on four principal factors: NBC

Block programing of personalities will be our key

personality air salesmen, programing, sports and public service.

We, as other NBC affiliates, plan to clear 100% of NBC News on the hour and NBC five-minute programs on the half hour. We will also carry as much as possible of weekend *Monitor*.

Sports will play an all-important part in the new format, as we are so located geographically that Charlotte is the center of six major colleges and universities, plus keen sports competition between seven local high schools and a professional baseball and hockey team. All in all more than 260 sports events will be integrated into the format.

In our opinion the radio business is show business, and personality and show business are inseparable. Therefore, contrary to some, we have chosen to highlight the personality angle. Block programing will be the key. Personalities will be scheduled in two- to three-hour periods with interruptions for *NBC News* on the hour and the five-minute programs on the half hour. Air salesmen are instructed to keep talk to a minimum, and, at the same time, use ingenuity and ideas to make programs interesting, informative and entertaining. A stricter music policy control will be exercised to eliminate race music, raucous rock 'n' roll and heavy classics, with the idea of appealing to the vast majority of people between 18 and 80 who can appreciate the melodic pleasant sound of music. Public service, of course, will be heavied up.

This basically, is the concept of WSOC Radio programing as an NBC affiliate—an attempt to appeal to the mature adult audience primarily, but with a broad enough range of interests and a pleasant enough sound to appeal to people of all ages in all walks of life.

Robert Z. Morrison, Jr., *sales manager, WKBH, LaCrosse, Wis.*

When the NBC format starts to roll around the first of 1960, NBC affiliates will be changing the listening patterns of thousands. From now on stations will spend more time in the "Old Neighborhood" with emphasis

More of our programing slanted to the local community

shifted from Hollywood and foreign capitals to "Main St."—LaCrosse in our case.

Since the new format allows more time for local programing, the result in markets similar to ours could be "just more records." Musical policy must therefore conform to the needs of a variety of listeners, and for this reason we have selected a balanced program of current hit tunes, standards and a touch of nostalgia.

But, we must compete with the musical programing of other stations, and we will need more than music to stay in the competitive picture.

Along with *NBC News* on the hour and the five-minute vignettes on the half hour, our own news department will play an even bigger role in the over-all program structure. With 12 veteran newsmen reporting area events, WKBH will offer listeners a more complete, fluent personality.

An integral part of the total sound which cannot be overlooked, is the quality of *NBC News*. This will be stronger than ever and undoubtedly will bolster the over-all framework of our local offerings. Also, no other station can offer five minute on the half hour vignettes, featuring top-name stars. These are sure to be big audience-attracters. A half-hour thrill feature, *Inner Sanctum* has been slotted in the 7:05 to 7:35 p.m. strip.

Trial and error are the only means available to the NBC affiliates by which they can gauge the effectiveness of each other's programing. Certainly, there will be additions and deletions before a final format is devised. Other markets throughout the country plan block music programing, but at WKBH our total efforts have been channeled toward utilizing distinctive network features, new musical control systems and human interest features from the tri-state area. This, coupled with new station identification jingles, promises "an exciting new sound for '60."

Hamilton Shea, *general manager, WSVA, Harrisonburg, Va.*

The new NBC Radio network proposals ready to swing into action in early 1960 appear to us at WSVA as an interesting challenge. Interesting, because they offer the answer to competitive local programing in this area of independent radio stations; challenging, because, let's face it, there are some problems in the displacement of long-term local business to be taken care of in order to get ready for new network requirements.

Because our audience enjoys the immediacy and the authority of the world-wide news coverage offered by NBC, and because we know they will

format?

enjoy the analysis and comment planned for them in the Emphasis series, our inclination was to find ways to latch on to all this in such a way as to further improve local network activities. We have one lucky break in our dial position, and we intend to convert that into a promotable plus.

We'll continue to integrate local and net programing

From now on our own local news shows will be placed at the 55 minute mark of the hour and we will enjoy the chance to build the ear-catching phrases that refer to "News at 55 at 55 on the dial."

We are creating a series of local one-minute service "quickies" to follow the network at the half hours. They'll give the latest in weather, road conditions, road construction, detours and pure service headlines. We expect that, tied onto Emphasis and its audience building material, these will become a new very salable commodity for our station.

We are drawing up a new weekend format to be called *The Weekender* and, while music will be the backbone of the segments between *Monitor*, a stepped up pace of local news, interview, feature news and sports reports will, we hope, carry on the excitement of *Monitor* between feeds and give a more powerful sales tool for weekend radio than ever before.

Experience will give us some more ideas, I'm sure and we will be looking for them. Meanwhile, we are delighted to have some good afternoon hours to fill locally with our own personalities and we're looking for all the ways to hitch our local wagon to this exciting new network service so that, to our audience, the two will be inseparable—and rewarding.

A BLIND LADY donated trading stamps, housewives and working girls sent in more. As Mary Jo Tierney shows, above, nothing they might want themselves was more important than helping WTCN outfit a young Indian girl for nursing school.

"MARY JO SHOW" PROVES IT!

To Get RESULTS... Buy for RESPONSE on WTCN RADIO—Twin Cities

A WTCN radio listener first brought the problem to light. Another offered the solution.

When a student nurse needs help to continue her studies—especially a 17-year-old Indian girl from a virtually destitute family of 11—depend on the response from WTCN listeners.

WTCN's Mary Jo Tierney passed the word along on her "For Women Only" show. "This girl needs many things," she said, "but especially a nurse's watch. We plan to get it for her with trading stamps. Mail your stamps to WTCN."

Did she get the stamps? Far more than enough. A single announcement on the air brought in half a million stamps. The young girl now has her nurse's watch, and more besides. Listeners mailed enough stamps to WTCN in the first few days to get her the watch plus a travel iron, a suitcase and a clock radio.

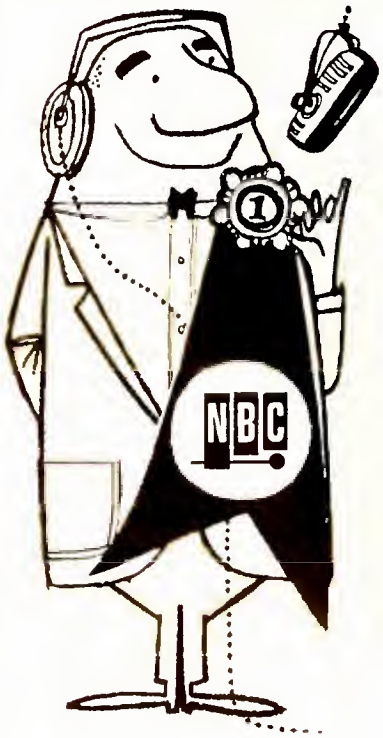
Twin Cities advertisers are accustomed to gratifying results like this on WTCN Radio. It's an awesome thing, however, to anyone not used to such audience loyalty and responsiveness. Try it yourself.

If you want results . . . buy for response. You get that on WTCN Radio in the Twin Cities.

WTCN MINNEAPOLIS • ST. PAUL **RADIO AND TV**

Affiliate American Broadcasting Network
Represented Nationally by the KATZ Agency

YOU
KCAN'T
KCOVER
TEXAS
without
KCEN-TV



EXCLUSIVE!
we're the only NBC
outlet for miles
around Central Texas!

NBC
CHANNEL 6
KCEN-TV
TEMPLE - WACO

BLAIR TELEVISION ASSOCIATES
National Representatives

National and regional buys
in work now or recently completed

SPOT BUYS

TV BUYS

Lever Bros. Co., New York: Schedules for Silver Dust start 4 January in the top markets. Lineups are for 52 weeks using day and night minutes. Buyer: Bill Ferguson. Agency: SSC&B, New York.

Kelvinator Div., American Motors Corp., Detroit: Buying one-week placements in major markets for its appliance promotion, to start 18 January. Day minutes are being set, frequencies depending on market. Buyer: Ed Richardson. Agency: Geyer, Morey, Madden & Ballard, Inc., New York.

Swift & Co., Chicago: Shopping for half hours in about 30 top markets for its Pard Dog Food products. The advertiser is currently interested in MCA's Johnny Midnight, and wants 7 to 10 p.m. slots to reach a family audience. Starting date is mid-January. Buyer: Barbara Loomis. Agency: Dancer-Fitzgerald-Sample, Chicago. Also, through McCann-Erickson, Chicago, Swift is buying top market schedules for its Premium bacon. Minute schedules are being placed primarily, along with weather shows in some markets. Campaign starts early January for 26 and 52 weeks, depending on market. Buyer is Lennie Kay.

International Shoe Co., St. Louis: Planning a big-budget campaign for its shoe lines for an early spring start in about 120 markets. Last fall, International ran 40% more tv spot than in previous schedules. The 1960 campaign will be extended to include women's shoes and Amigos, a complete line of plastic shoes. Agency: Krupnick & Associates, Inc., St. Louis.

Bristol-Myers Co., New York: Getting its 1960 campaign ready for Vitalis in 29 markets. Schedules start 1 January for 52 weeks. Placements are primarily late night minutes and sports program adjacencies, four to five per week per market frequencies. Buyer: Stew Eckert. Agency: DCSS, New York.

Kitchens of Sara Lee, Chicago: Now that its frozen chicken test campaign has been successful in New York, 14 markets are being scheduled to start early January for national introduction of the product. Mostly day minutes are being used; 20-25 spots per week per market. Buyer: Carl Gylfe; Cunningham & Walsh, Chicago.

RADIO BUYS

Mentholatum Co., Buffalo: Placing schedules in selective markets for its cough syrup. Campaign starts early January for 11 weeks. Traffic and day minutes are being used. Buyer: Martin Daniels. Agency: J. Walter Thompson Co., New York.

Doyle Packing Co., Long Branch, N. J.: Planning an early spring campaign for 13 weeks for Strongheart Dog Food. Day and night minutes and I.D.'s will be bought. Buyer: Betty Powell. Agency: Geyer, Morey, Madden & Ballard, Inc., New York.

100 million glass bottles annually from the market on the move . . .

TAMPA - ST. PETERSBURG

That's the number to be turned out from the eighth and newest plant—located in the fast-growing Tampa Bay area of Florida—of Thatcher Glass Manufacturing Company, Inc.!

Says J. W. Green, President of Thatcher, "This area was chosen, after months of study, for its (among other factors) proximity to a dynamic, progressive market."

Dominating this market on the move is WTVT, station on the move — first in total share of audience (48.6%, latest ARB) and first in top-rated shows!

CHECK THE TOP 50 SHOWS

	ARB	Nielsen
WTVT	37	38
Station B	9	10
Station C	4	2

WTVT

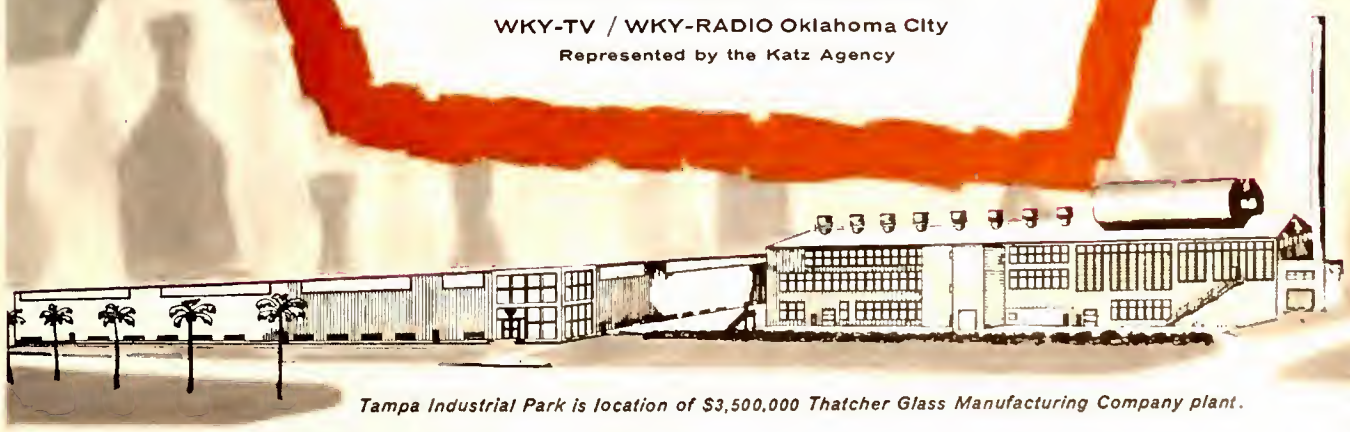
STATION ON THE MOVE!

Channel 13

THE WKY TELEVISION SYSTEM, INC.

WKY-TV / WKY-RADIO Oklahoma City

Represented by the Katz Agency



Tampa Industrial Park is location of $3,500,000 Thatcher Glass Manufacturing Company plant.

Everything

Always shoot it on EASTMAN FILM . . . You'll be glad you did!

under control!

With film, you can edit to your heart's content—remove "fluffs," highlight the laughs. No end to the tricks in this trade, only possible with film.

You're in the driver's seat at all times . . . in control, too, of time and station, whatever markets you seek.

As a matter of fact, film does three things for you . . . 3 big important things:

1. Gives you the high-polish, razor-sharp commercials you've come to expect . . . fluff-free . . . sure.
2. Gives you coverage with full pre-test opportunities.
3. Retains residual values.

For more information write:
Motion Picture Film Department
EASTMAN KODAK COMPANY
Rochester 4, N.Y.

East Coast Division
342 Madison Avenue
New York 17, N.Y.

Midwest Division
130 East Randolph Drive
Chicago 1, Ill.

West Coast Division
6706 Santa Monica Blvd.
Hollywood 38, Calif.

or

W. J. German, Inc.
Agents for the sale and distribution of
Eastman Professional Motion Picture Films
Fort Lee, N.J.; Chicago, Ill.;
Hollywood, Calif.

WHAT CLIENTS THINK OF COLOR

Two presidents of two important advertising accounts Joseph Hall of the Kroger Co. and Eduard Schoenling of the Schoenling Brewing Co. have made significant strides in the sponsorship of color tv on WLW-T, Cincinnati. Here's what they have to say about the medium.

JOSEPH HALL, THE KROGER CO.: "Color tv is of great importance to the food industry because in color tv we're able to show the product in the most realistic manner. In black-and-white, the similarity among products is so great there is great difficulty making a distinction. Packaging and labeling have become a great art and science in the retailing of food, especially with self-service stores; it is only through color tv that this great effort can be fully utilized. I welcome color tv in the retail business generally, but particularly in the retailing of food products—not only packaged products but meats, poultry and produce as well. I feel certain that many manufacturers whose food products we sell are cognizant of this situation. We at Kroger anticipated the advent of color tv some years ago, with the result that we re-designed many of our packages and labels. Through this we feel we are now ready for color tv."

EDWARD SCHOENLING, SCHOENLING BREWING CO.: "We feel so strongly about color tv that we have ordered our agency to do all film commercials in color. Even before color tv in Cincinnati became an important factor, we felt this increased expenditure would be justified in anticipation of the inevitable—that color tv would be the standard. Our product is in itself colorful, as are our label and packaging. Because of our strong feeling, it is only natural that we lead in extending this additional effort to assure ourselves a justifiable place in this newly developed art.

COLOR TV

(*Continued from page 31*)

cal development which has been pioneered there. With the development of the GE tube, permitting remote colorcasts with better definition, the station this past season originated a series of baseball games and is now colorcasting basketball.

To promote the ball games, Bob Dunville spearheaded an extensive promotion effort which parallels the kind of activity which helped get black-and-white off the ground. Working with RCA, he sold tavern keepers (300 in neighborhood Cincinnati areas) a color set for less than 70¢ a day, inclusive of all repair, warranty and service charges. He set up a fleet of mobile radio-operated service trucks for fast repair should anything go amiss. He gave on-the-air announcements to participating dealers and taverns, flooded the taverns with point of sale promotion. The objective: to reach the average consumer with a sports program of mass appeal, expose him to the lustre of color and build color tv audience publicly as well as set sales privately.

Other color stations doing a standout job similar to this local-level promotion, in the opinion of color tv pros, are WFBM-TV and WISH-TV, Indianapolis; WNBQ and WGN-TV, Chicago; WHDH-TV, Boston; WFIL-TV, Philadelphia; WFGA-TV, Jacksonville, Fla.; WBAP-TV, Ft. Worth, and KMTV, Omaha.

Their spade work is paying off, in the opinion of both RCA and Admiral. RCA set sales are up 50% from a year ago and Admiral in many areas is back-ordered 45 days even though its color line was introduced only in September. Sales at this time are not indicative of year-round patterns because pre-Christmas buying accounts for much of the total. But both manufacturers see the flood gates opening and an on-rush of consumer demand.

In Mr. Dunville's tv book, "Color will be basic. Within two years, if it isn't color, it isn't television." He cites the case of two important advertisers—one a national and one a regional—who are inclined to agree (for details, see box above). Joseph Hall, president of the giant Kroger food chain, has long since re-designed its brand packages and even its trucks in expectation of color tv. And Edward Schoenling of Schoenling Brewing, also in Cincinnati, insists on the

(*Please turn to page 59*)

Any way you look at it Ben . . .
in Detroit you know
where you're going
with WJBK-TV.
They lead the
market consistently.

WJBK-TV gives you:

- The CBS address for 1,900,000 homes.
- 9 billion dollars of purchasing power.
- The nation's fifth largest market.

WJBK-TV *call Katz*
DETROIT—CHANNEL 2

a **STORER** *station*
National Sales Offices:
625 Madison Ave., N.Y. 22 • 230 N. Michigan Ave., Chicago 1

SPECIAL HOLIDAY GIFT ORDER FORM

SPECIAL RATES: One 1 year subscription . $6 Each additional 1 year gift. $5

onor's name

ompany

ddress

ity zone state

nclude my own subscription. I enclose
for subscriptions
end bill later.

send gift to

company

address

city zone state

Gift card to read "from"

send gift to

company

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city zone state

Gift card to read "from"

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y zone state

t card to read "from"

send gift to

company

address

city zone state

Gift card to read "from"

send gift to

company

address

city zone state

Gift card to read "from"

(Please type remainder of your Business gift list on separate sheet)

FIRST CLASS
PERMIT No. 47613
New York, N. Y.

BUSINESS REPLY CARD
No Postage Stamp Necessary if Mailed in the United States

POSTAGE WILL BE PAID BY

SPONSOR

40 East 49th Street
New York 17, N. Y.

What's happening in U. S. Government that affects sponsors, agencies, stations

WASHINGTON WEEK

19 DECEMBER 1959
Copyright 1959
SPONSOR
PUBLICATIONS INC.

The Harris subcommittee has acted swiftly to recapture the headlines from the FCC's own investigation of its own powers in the field of programing.

Further, and much more sweeping hearings than had been expected now appear to be in prospect for the broadcasting industry.

In a report by Robert W. Lishman, chief council of the House Commerce Legislative Oversight subcommittee, addressed to chairman Oren Harris and other members, a staggering list of charges was detailed.

The "payola" charges were mentioned again, but accusations were broadened to include record manufacturers, retailers and others. Some 23 charges were contained in the report, including one to the effect that some station owners "rig" their programs so as to vilify people and companies, particularly around election time.

It was also charged that some stations employ persons with long and serious criminal records. Much of the rest had to do with various payola aspects, and all of the allegations were made as a result of information **submitted to the subcommittee voluntarily**—Maybe cranks and soreheads.

Information was said to have been received from 26 markets and the phrase "among others" was used.

It had been expected that new Harris hearings would start in mid-January. In the light of the Lishman report and the comments of subcommittee members it now appears **inevitable that new and sensational hearings** will be held. However, they may be delayed until later in the session pending more thorough investigation of the charges.

The FCC programing hearings drag along, and it wasn't difficult to grab public attention away from them.

However, there is a side issue in the new Harris revelations, not yet clear. The subcommittee has not yet indicated whether those who now complain of being libeled by broadcasters **submitted their cases to the FCC.**

If it can be established that broadcasters actually did contrive fake "People Speak" programs, using fake names for people instructed to say "derogatory and scandalous" things about people, and that the FCC failed to act after being advised of it, everything is up for grabs. Mostly the FCC.

The subcommittee did not say this was the case. But, if the contrary is true and the FCC was never so advised, those who complain now will **leave themselves wide open to a query as to why they waited so long.**

The FCC has already been rocked with revelations that it failed to pay any attention to information that pointed to abuses since uncovered by the Harris subcommittee. If it were now proven that complaints of this nature were disregarded, there wouldn't be any FCC left to rock—or to consider its powers or lack of them in connection with programing.

The FCC hearings have produced much thoughtful testimony by equally thoughtful witnesses whose proposals stand no chance at all of being adopted.

The FCC still appears set to gauge station performance against promises made to secure licenses and to let things rest at that point. Almost everything ever proposed for broadcasting standards has been rehashed—from public utility regulation and limitation of profits of broadcasters to forcing them to devote prime time to educational and public service programs.

Significant news, trends in
- *Film*
- *Tape*
- *Syndication*
- *Commercials*

FILM-SCOPE

19 DECEMBER 1959
Copyright 1959
SPONSOR
PUBLICATIONS INC.

There are signs that film will break away from action and adventure programming to build up its comedy offerings in 1960.

The evidence is this: Two network syndication arms are gearing for comedy aimed at network sale for next season. They are as follows:

- CBS Films will come out with a domestic comedy series (half-hour) to be produced by Jess Openheimer.
- CNP (NBC) is again readying its newspaper comedy series, Presstime, this time with Jim Bachus as star.

Significance of the CBS Films move is twofold: First, **this comedy show constitutes the first official move by new programs chief Robert F. Lewine,** and second, **the producer is the man associated with the success of I Love Lucy.**

Automotive, gasoline and related products are rising in syndication stature.

These account for as much as one-third of the domestic buyers of ITC's Four Just Men: namely, Volkswagen, Continental, Sun, Mobilgas, and Standard of Texas.

One syndicator is toying with a radically new idea to increase the eventual international market for U. S. films.

The idea is this: **Expediting the sale of used tv sets abroad to boost tv populations in low income countries where investments in new receivers are prohibitive.**

The suggestion comes from J. Remi Crasto of NTA and is intended to apply especially to such areas as India, Lebanon, Cyprus, Iran, Egypt and Syria.

The syndicators have been taking advantage of a pre-holiday lull in sales activity to turn their attention to internal matters.

Some companies have been mobilizing for the new season by **strengthening their sales departments.** For example, UA-TV raised Phil Williams to acting sales manager and ITC made William du Bois v.p. of its Chicago office.

Keep your eye on the question of tape-head standardization, for it's likely to be a hot one in program and commercial production in coming months.

As matters stand now, tapes are truly interchangeable only where the recording and playback heads are set for the same adjustments.

An enormous time and money waste is caused by repeated re-adjustments of the heads, since an all-industry standard doesn't yet exist.

The problem has become more of a political football than an engineering snag.

Many of the companies in tape appear to be more interested in grinding their own ax than in furthering tape efficiency and economy at large.

The networks and stations, for example, may have been trying to indirectly associate time sales and tape production sales by using special standards.

Equipment manufacturers also have a stake in the battle: Ampex is said to favor a "low penetration" head setting that prolongs life of its equipment, while Minnesota Mining prefers a "high penetration" setting for other reasons.

A spokesman for Minnesota Mining told FILM-SCOPE his company would prefer universal acceptance of any standard, even if it's not the one they've suggested, rather than continuing present confusion and waste.

This must be the season of rampant reports of things to come about the syndication companies.

The most significant of the bruitings are these: (1) **a leading syndicator is being acquired by a Hollywood picture company;** (2) two old-line syndication firms are going out of business.

COMMERCIALS

Look for an avalanche of commercials production orders to come out of several agencies in the next few months.

Clients and agencies under the shadow of Washington pressure are making wholesale revisions in certain campaigns.

Ted Bates, for example, is reportedly re-working almost 30 spots.

But while this bonanza of business is on the producers' horizon, for the moment a hiatus of business is being felt **while new storyboards are being drawn up.**

Filmways may be going through with a switch from Ampex to RCA equipment in its video-tape recorders for its New York studios which opened last week.

This summer Filmways sold its Ampex equipment because it had failed to do enough business in video-tape commercials, and because periodic Ampex improvements had made the equipment obsolete.

Filmways bought the two Ampex recorders in the summer of 1958 for $125,000 including accessories and sold them after one year to a sports packager.

Returning now to buy video-tape equipment again, Filmways will probably place its order with RCA.

The climate of opinion of the subject of video-tape has shifted drastically in recent weeks from theorizing on tape benefits to ralism on tape headaches.

While no one in the trade seriously questions the ultimate benefits of tape, ad men have stubbed their toe on day-to-day costs and procedure problems.

The favorite sales strategy of the tape men for two years has been the use of the crystal ball, reinforced by success stories.

But agency men, left to their own devices to find ways and means to accomplish tape benefits, found that the devices didn't always outweigh the disadvantages (see 14 November SPONSOR, page 33).

Indications of Ampex's attitude were seen in last week's Academy of Tv Arts and Sciences address by its sales development manager Bob Day.

He predicted:

1) **Tape will be at least 30% cheaper in below-the-line production costs by summer 1960.**

2) **Film will be relegated to fringe jobs in tv by the end of 1964.**

Agency and producer men are content and satisfied for the most part with the new AFM commercials contract.

Many years of annoyance with the $100-per-commercials trust fund fee has finally culminated in victory: **This fee is now eliminated.**

Price of the victory is a **musician's talent payment increase of approximately 20%.**

The total effect of the new three year contract will be to lessen the music expense on cheaper commercials and increase it on costlier ones.

As a rule of thumb, $500 per commercial for music is a crossover point: **Below it the $100 savings outweighs the 20% increase, and above it, the talent increase outweighs the new savings.**

A round-up of trade talk, trends and tips for admen

SPONSOR HEARS

19 DECEMBER 1959
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PUBLICATIONS INC.

Foote, Cone & Belding's Chicago operation is making an effort to recapture the Frigidaire account, which it lost to DFS the year before.

The budget runs between $6-7 million.

When a regime that's been in power 30 years comes to an end, it's natural for the personnel to worry about changes: That's happening at the **WBBMs with the retirement of Leslie Atlass.**

Atlass, a millionaire in his own right, ran the operation almost like an autonomous monarchy, **virtually accepting no higher authority than that of William Paley.**

Because of tv's dominant place as a medium, the big agencies are finding it to their advantage to be able to give the impression that their tv operations are truly creative forces and their tv images stand for certain philosophies.

These are the tv images that have accrued to some agencies, according to observations culled from within the trade:

J. Walter Thompson: Continues to pursue the tradition that even though costs-per-thousands are important **it is imperative that the client and the product**—if affordable—**be associated with the big names and the big show.**

BBDO: The **regularly spaced-out special** that serves the dual purpose of **projecting a top-flight image** and spearheading a **seasonal campaign.**

Bates: Spread the investment over several shows that indicate potential or are opportunity buys and figure that the **average CPM will be much to the client's favor.**

Esty: Strongly inclined network-wise to the doctrine of **allocating the budget among programs that cover practically all tastes and reinforcing this with lots of spot—both tv and radio.**

Benton & Bowles: Pick 'em on the basis of their **marquee names** and their gentle **all-family appeal.**

The public relations climate of the moment is apparently so much of a question-mark that one tv network acts as though it **can't make up its mind** on what programming philosophy to pursue for the immediate future.

To say that the **network is not operating from a balanced position** would be putting it mildly, note observers in the trade.

Nielsen, on its part, found Life's searing attack on ratings (14 December issue) **quite paradoxical, if nothing else.** (See SPONSOR Speaks, page 70.)

The research organization recalled that it was **Time, Inc.,** that came to it not so long ago and **asked whether it could develop a system that would measure magazine audiences.**

The word around McCann-Erickson is that it's been a money-making year and the **ghost will walk with dividends and bonuses.**

Shareholders found the **cupboard bare last year-end because of the expense entailed in the move to Lexington Avenue quarters** and other reasons.

COLOR TV

(Continued from page 53)

production of all his commercials in color.

The most color-minded group of clients at the national level are the automotives. One color proponent claims that $52 of the $54 million being spent by car companies on network tv this season was placed for color shows. (And the total ad expenditure for these same companies reportedly is some $70 million, with color tv thus getting almost three-fourths of the budget).

One factor which sponsors find provocative is the increased ratings for a color show over those of its black-and-white transmission. NBC, in a May 1959 survey, concludes:

- The audience to color shows in color homes is more than twice as large as the audience to these same shows in black-and-white homes.
- Ratings are 80% higher in color homes.
- More people watch a colorcast than a b&w show, and there are 24% more men reached in color homes.

The average b&w rating is 16.9, compared with a 30.4 for the same show in color. This same pattern appears in all five markets surveyed (Omaha, Boston, Chicago, Milwaukee and Philadelphia). And sets-in-use in color homes averaged 50.4 vs. 43.0 in b&w homes during the time of the colorcasts. Four shows—*Perry Como*, *Dinah Shore*, *Steve Allen* and *Arthur Murray*—were checked out in 8,000 homes including 200 color homes in each market.

An earlier Crosley survey this year follows the same pattern. Crosley surveyed 3,192 homes in the Cincinnati coverage area, sampling both b&w and color set owners. In local programing, two shows more than doubled their ratings for the color-cast: the *Paul Dixon Show* bagged a 9.3 in color homes and a 4.2 in b&w; *Ruth Lyons' 50-50 Club*, a 32.5 vs. a 16.6; the network *Dinah Shore Show*, 71.5 in color, 34.6 in b&w.

Set manufacturers think color is a long way from even beginning to equal b&w circulation. They approach set sales as a limited-market tactic because of the cost of the receiver and the unlikelihood that b&w set owners en masse will choose to make their sets obsolescent. But if the present 1% ratio of color to b&w sets were to expand even to 10%, this would mean a circulation of almost five million homes with perhaps a total audience of 20 million.

If smaller color investments at the local station level result in small or non-additional charges to sponsors, advertisers will be more encouraged to tape (rather than film) their commercials and to produce them in color. The intangible factors involved in slotting a color commercial next to a local color show on a spot basis will, in the opinion of one industry observer, "mean that visual-appeal and colorful products such as appetite-tempting foods and cosmetics, fabrics and apparel can maximize their tv investment even though they're not playing to a truly mass audience."

Several stations are doing sub rosa surveys at this time to determine the qualitative effect of color commercials vs. those done in black-and-white. And one station is known to be paying for a pantry check in color and non-color homes to determine specific consumption patterns over a period of time, by brand.

All of these are inevitable signs of movement and growth after a very long quiescent germination period. Most people close to color tv developments, however, think the growth from here on out will be both dramatic and revolutionary.

DUMAS MILNER

(Continued from page 35)

on one week, two the next. The buy leads directly to a first quarter consumer-and-trade contest that kicks off 1 January 1960.

On the same day the company will launch a 52-week daytime tv schedule on three CBS TV shows—15-minute alternate week segments on *Love of Life*, *For Better or Worse*, *Verdict is Yours*. Billboard mentions on the weeks the products are not aired will bring the total up to 16 exposures (60's, 20's, 10's) specifically plugging the consumer angle of the contest.

Last week in the grand ballroom of Chicago's Palmer House, Dumas Milner showed its 97 domestic and 10 Canadian brokers just how the new air schedule will tie into the consumer contests, but this will mark the first time it has used a contest as a trade stimulus. Geared to a single theme—"International Vacation Con-

(Please turn to page 65)

NO, THIS IS "KNOE-LAND"

(embracing industrial, progressive North Louisiana, South Arkansas, West Mississippi)

JUST LOOK AT THIS MARKET DATA

Population	1,520,100	Drug Sales	$ 40,355,000
Households	423,600	Automotive Sales	$ 299,539,000
Consumer Spendable Income	$1,761,169,000	General Merchandise	$ 148,789,000
Food Sales	$ 300,486,000	Total Retail Sales	$1,286,255,000

KNOE-TV AVERAGES 78.5% SHARE OF AUDIENCE

According to April 1959 ARB we average 78.5% share of audience from Sign On to Sign Off 7 days a week. During 361 weekly quarter hours it runs 80% to 100%, and for 278 weekly quarter hours 92% to 100%.

KNOE-TV
Channel 8
Monroe, Louisiana

CBS • ABC
A James A. Noe Station
Represented by
H-R Television, Inc.

Photo: International Paper Company installations in Bastrop, Louisiana, including two of its ten Southern Kraft Division paper mills, producing quality bleached papers and container board; the Single Service Division, producing milk cartons; and the Bag-Pak Division, producing multiwall bags.

NEWS & IDEA WRAP-UP

PICKING THE BEST in NBC's (N.Y.) Promotion Managers Contest brought together advertising judges (rear, l-r) Al Hollender, Grey; George Frey, SSC&B; Michael Johnson, Wm. Esty; Paul Louis, Leo Burnett; Lee Rich, B&B; and (front, l-r) Carl Spielvogel, N.Y. Times; Doris Willens, N.Y. Journal-American; James Bealle, K&E; Lewis Titterton, Compton; Herminio Traviesas, BBDO. Winner, Caley Augustine, WIIC-TV, Pittsburgh, won Hollywood trip for best NBC TV fall lineup campaign

CLOSE INSPECTION is given packaging of Alberto-Culver's VO-5 (Wade, Cgo.), by James Gregory (c), star of sponsor's NBC show The Lawless Years. With him on the tour: firm's Leonard Lavin (l), pres., Robert Haag, sls. mgr.

EGG-TOBER CONTEST, staged by WSB, Atlanta, drew scores of decorated eggs and egg shells. Eggs-amining winners on display in local bank are Elmo Ellis (l), station prog. mgr. and Ashton J. Albert, bank's asst. v.p.-dir., pub. rel.

ADVERTISERS

Renault (Kudner) will spend $3.5 million in tv during 1960, which is $500,000 more than went to the medium this year.

Kudner would like to spot Renault on Thursday nights, because, like grocery shopping, Renault makes 65-70% of its sales Friday and Saturday.

Campaigns:

• **Hills Bros. Coffee** has set the largest ad budget in its history for 1960. This includes a broadened tv network schedule highlighted by continued sponsorship of *Walt Disney Presents* (ABC TV) and *Bat Masterson* (NBC TV), plus participations in three ABC TV daytime programs. This will be supplemented by newscasts and year-round spots in selected radio and tv markets.

• **Calgon Co.,** Pittsburgh, will continue with the *Jack Paar Show* on NBC TV to spearhead its tv campaign for 1960. On radio, Arthur Godfrey

CLAUS IN CLINCH! Not the real Santa, of course, but WMCA's (N.Y.) Herb Martin, poses with helpers Barbara Carroll (l), Faye Emerson at the recent American Women in Radio & Television Annual Party for Needy Children

will become a Calgon products salesman on the 190-station CBS lineup, beginning 7 January. This will be supplemented by local market promotions via tv spot.

• **Air France** (BBDO) will begin the biggest campaign in its history next month to announce the start of trans-Atlantic jet flights. The promotion will include spot radio in selected markets.

The facts of "Life": The FTC, in a formal complaint against Brown & Williamson, charged the claim that "Life cigarettes are proved to give you the least tar or nicotine of all cigarettes" is not true. Also false, the FTC declared, are representations that the U.S. Government endorses Life.

B&W's reply: The FTC's action is **"totally unfair.** Our figures on the tar and nicotine delivery of Life were submitted to the FTC at its own request and our advertising simply states that such figures were filed."

Socony (out of Compton), now taking a brief hiatus from spot tv, will be back in the spring.

Strictly personnel: Daniel Van Dyk, elected president and chief executive officer of Hazel Bishop, with his purchase of 350,000 shares of the company's common stock . . . **Erwin Spitzer,** a v.p. and director of merchandising at Kudner, is moving to Revlon as a group advertising manager . . . **Edward Drumm,** to manager of national drug sales and merchandising; **Charles Rosen,** named marketing manager, new products; and **Phillip Katzev,** to advertising manager of the Isodine Pharmacal Co. . . . **Edward Bartley,** to manager of marketing research for B. F. Goodrich.

NETWORKS

CBS TV issued a memorandum this week concerning broadcast standards for entertainment shows, and stating that post-program credits must be given in these instances:

1) When all or part of a program (this includes DB's) was recorded or pre-recorded. (Pre-recorded refers to portions of the show made prior to production of the program proper.)

2) When audience reaction is technically produced or augmented;

3) When participants on the program are selected not at random as indicated but interviewed in advance;

4) And when lip-sync is used in conjunction with a sound track not recorded as part of a particular broadcast.

Daytime network gross time billings, as compiled by LNA-BAR, upped 26.1% for the first nine months, '59, compared with the like period, 1958.

Nighttime network billings in the same period, according to TvB, rose 4.2%.

HOME FROM HAWAII. 60 Rochester, New Yorkers, who joined WHEC d.j. Ed Meath return from 15-day tour of islands. Planned by Northwest Airlines, local travel agencies, trip stemmed from 3-week promotion on Meath's morning show

"EXTRA! EXTRA!" might well have been called by Bill O'Donnell, KMOX, St. Louis sls. mgr., when he joined "Old Newsboys" to sell special annual edition of St. Louis Globe-Democrat. Proceeds went to children's aid societies

WISHFUL THINKING may not get you winsome Ann Stauffer, "Miss KRMG," but if you're out Tulsa way, try for a free Xmas turkey. Station will award 10 to senders of biggest wishbones in the area

Here's TvB's estimated expenditures of the top 10 tv network brand advertisers, followed by the top company advertisers, during the third quarter:

RANK	BRAND	GROSS TIME COSTS
1.	Kent	$2,664,817
2.	Anacin	2,284,856
3.	Dristan	1,873,039
4.	Winston	1,592,989
5.	Phillies Cigars	1,566,363
6.	Ford	1,507,142
7.	Tide	1,467,636
8.	Viceroy	1,446,730
9.	Colgate	1,444,071
10.	Camel	1,414,256

RANK	COMPANY	GROSS TIME COSTS
1.	P&G	$11,899,344
2.	Lever	9,499,662
3.	American Home	6,858,593
4.	Colgate	5,290,490
5.	General Foods	4,337,056
6.	R. J. Reynolds	4,269,515
7.	P. Lorillard	3,820,693
8.	Gillette	3,578,822
9.	General Motors	3,319,225
10.	Bristol-Myers	3,218,075

On the specials front: *The TV Guide Awards Show*, featuring the results of a nationwide tv popularity poll, scheduled for Friday, 25 March, on **NBC TV** for **Chrysler** (Y&R) . . . *Prologue 1960*, special annual news report on **ABC TV** 27 December, 9:30-10:30 p.m., for **Armour** (FC&B), **Kitchens of Sarah Lee** (C&W), and **7-Up** (JWT) . . . *The Sunday Sports Spectacular*, a new series of weekly 90-minute programs to start on **CBS TV** 3 January, 3-4:30 p.m., with the **Joseph Schlitz Brewing Co.** sponsoring half . . . The 1960 *Tournament of Roses Parade*, on ABC TV 1 January, 11:30 a.m.-1:45 p.m., for **Quaker Oats** (Lynn Baker) . . . **Purex** (Edward Weiss) for six one-hour specials on **NBC TV**, starting with *Call Me Back*, 16 January . . . **Chesebrough-Pond's** (JWT), for a one-hour special featuring the latest Parisian fashions, on **NBC TV**, Monday, 29 February.

Network radio business: Wrigley (Arthur Meyerhoff) has just completed a 13-week radio buy for Doublemint. The deal: a five minute daily news strip on **CBS**, plus 12 spots per week in 10 markets, on CBS properties . . . **Hastings Manufacturing Co.** (Bozell & Jacobs), for its Casite, which is making its first appearance on network radio since 1945 via a 26-week contract on **ABC** for a daily five-minute strip of *Paul Harvey and the News* on 207 stations . . . **CBS** has sales from these pre-Christmas sponsors: Longines, Shulton, Yardley, Milton Bradley and Insurance Co. of North America.

Network personnel notes: H. Leslie Atlass, co-founder of WBBM, Chicago, and a v.p. of CBS since 1933, will retire as v.p. and general manager of WBBM-TV. **Clark George**, now v.p. and general manager of KNXT, CBS owned tv station in Los Angeles, will replace him . . . **William Rafael**, appointed national program director of ABC Radio.

AGENCIES

Agency appointments: Columbia and Epic Records, billing $2 million, from McCann-Erickson to **Benton & Bowles** . . . As reported in SPONSOR 28 November, Lever's recently-acquired **Dinner-Redy Corp.** (frozen meat) from Harold J. Seisel to **Kenyon & Eckhardt** . . . Mutual Benefit Life Ins. Co., billing $250,000, from Grant, to **Donahue & Coe**, New York . . . Orr Industries, a division of Ampex, to the **Marschalk & Pratt** division of McCann-Erickson . . . Lee Filters Corp., North Arlington, N. J., to **Friend-Reiss Advertising**, New York . . . G. D. Mathews & Sons, Charleston, Mass. and Plymouth Rock Gelatine Co., Allston, Mass., to the **Daniel F. Sullivan Co.**, Boston . . . Richardson & Robbins Co., Dover, Del., a recently acquired subsidiary of William Underwood Co., to **Kenyon & Eckhardt.**

Admen on the move: William Jost, Alan Miller, Jr., and **Thomas Quinlan**, elected v.p.'s at Ted Bates & Co. . . . **James Hill, Gordon Rothrock** and **Robert Spaeth**, to v.p.'s of the Leo Burnett Co. . . . **William Woodbridge** joins Guild, Bascom & Bonfigli, San Francisco, as assistant to the president . . . **Robert Steinhoff**, to manager of the New York office of Needham, Louis & Brorby . . . **Robert Lewis, Thomas Ables** and **Robert Phillips**, to v.p.'s of Phillips-Ramsey, Inc., San Diego.

Resignation: Anthony DePierro, as v.p. and director of media at Lennen & Newell. Replacing him: **Herbert Zeltner.** (See Tv and Radio Newsmakers, page 66.)

ASSOCIATIONS

NAB president Harold Fellows last week appointed a 12-man task force of broadcasting executives and staff experts to deal with ethical and legal issues facing radio and tv.

According to Fellows, this special committee "will cooperate wholeheartedly with investigations" by the FCC and FTC. "We welcome these investigations. We know they will bring ont the full story of broadcasting's tremendous serviee which far transcends the misdeeds of a few individuals."

The new NAB task force includes these six broadcasters: F. C. Sowell, WLAC, Nashville; G. Richard Shafto, WIS-TV, Columbia, S. C.; Merrill Lindsay, WSOY, Decatur, Ill.; Dwight Martin, WAFB-TV, Baton Rouge; Daniel Kops, WAVZ, New Haven; and Clair McCollough, Steinman Stations, Lancaster, Pa.

Fellows also announced the cancellation of NAB's scheduled meeting for 24-29 January in Palm Springs, and all other scheduled meetings of NAB committees. Purpose: "So that all NAB personnel would be immediately and completely available for the applieation of their time and energies to regulatory matters."

The Standards of Good Practice Committee of the NAB met this week to act on proposed amendments to the Standards which guide radio broadcasters in their advertising and programing practices.

The Committee, headed by Cliff Gill of KEZY, Anaheim, Cal., tightened the standards as they apply to deceptive advertising and programing, and "payola" praetices.

Thisa 'n' data: AWRT is sponsoring its sixth annual competitive scholarship award, opened to women college students enrolled in their junior year. Scholarship this year has been increased to $1,000 . . . The **Ohio Association of Broadcasters**, is issu-

ing its plans to cope with traffic safety over the holidays, and is asking member stations to support its efforts.

FILM

An increase in syndication buying by national and regional advertisers in 1960 was forecast this week by one syndication v.p.

Alvin Unger, ITC's v.p. in charge of syndication, felt that 20% of such new business would be the result of spot-film solutions to national product problems.

He listed as past examples of users of syndication for marketing purposes advertisers such as **GE, P&G, Chesterfield, General Foods, Texaco, RCA Victor, Miles, U.S. Rubber, Bristol-Myers, Standard Oil (Texas)** and **Mobilgas dealers.**

Sales: Ziv's *Sea Hunt* renewed already for a third year in 91 markets (second year renewals last year totaled 203 markets). Latest renewals are: Standard Oil of Indiana in Detroit; Dayton Power & Light Co.; Carling Brewing in Pittsburgh; Homes Pontiac in Shreveport; People's Natural Gas in Johnstown; Standard Oil of California; Heilemann Brewery; Liggett & Myers; All Star Dairies; Des Moines Savings & Loan; Tower Federal Savings & Loan; Hope Natural Gas Co., and stations KVII-TV, Amarillo; WBRZ-TV, Baton Rouge; WFRV-TV, Green Bay; WANE-TV, Ft. Wayne; WTCH, Minneapolis; WHDH-TV, Boston; KCSJ-TV, Pueblo; WTVH, Peoria; WTVP, Decatur; WKBK-TV, Detroit, and WLWD-TV, Dayton.

International: NTA has set new programs for India, Lebanon, Cyprus and Iran and expects to be ready to sell in Egypt, Syria and Turkey where telecasting will commence shortly.

Programs: Lanolin Plus plans to syndicate the *Hatchy-Milatchy* show which originated on WNEP-TV, Scranton-Wilkes-Barre; agency is Dunnan & Jeffrey.

Trade notes: The London office of Philip N. Krasne and California Studios has been closed.

Video-tape: An Ampex speaker appeared before the Academy of Television Arts and Sciences in Los Angeles earlier this month.

Strictly personnel: Phil Williams named acting syndication sales manager of U.A-TV . . . **William duBois** becomes v.p. of the ITC Chicago office . . . **Charles Fries** appointed executive production manager for Screen Gems in Hollywood.

RADIO STATIONS

RAB's Kevin Sweeney told the RTES Seminar this week that the climate under which radio stations operate will be changed by what happens in Washington in the next 60 days.

Stations can also expect, said Sweeney, that their Washington Council will serve as an "invisible participant" in the stations' dealings with advertisers.

In other words, broadcasters will have to be more critical of product claims—recognizing their **first responsibility is to the public,** and then, the advertiser.

Other RAB notes of the week:

1) Membership reached an all-time high of 1,100 stations;

2) Expansion of services were offered, including: **a monthly service for fm stations;** management information servicing on a year-round basis; and presentations, speech-writing, direct mail, etc., to stations on a stepped-up basis;

3) Approval of the **largest budget** in the Bureau's history—**$1.125 million** as of 1 January;

4) Major research projects are planned for the first half of 1960, including a series of testimonials by national advertisers detailing their success with radio, and an all-out promotion detailing summer outdoor listening and buying.

The importance of including radio in their advertising and promotional planning was stressed by Bill McKibben, assistant to the v.p. of the Balaban Stations, during the convention of the Missouri-Illinois Theatre Owners in St. Louis last week.

McKibben, representing WIL, advised using radio "wisely and properly," indicating that it can be of immeasurable aid to the theatres in cooperative promotional endeavors.

Ideas at work:

• **To reach the listeners: KSAN,** San Francisco, has inaugurated a method of keeping close contact with the Bay Area's Negro community via the introduction of a "Newsletter." It's put out to inform the heads of these families about outstanding programs of interest to their community, and to promote KSAN clients.

• **How they're aiding the needy during the holiday season: WTCN,** Minneapolis-St. Paul, is asking listeners to join in "Operation Holiday Pantry"—a drive to give commercially-canned food to the hungry . . . **WQAM,** Miami, aired a six-hour "Toys for Tots Marathon"—providing the music for dancing at an auditorium where admission was one new toy. Response: 15,000 toys for tots.

• **Celebrating their birthday: WLSV,** Wellsville, N. Y., issued registration blanks to listeners, inviting them to stop in at one of the participating stores for eligibility for prizes donated by each of the merchants. Reason: Station was promoting its 4th anniversary. Result: 30,000 registration slips were distributed to the stores, and 28,857 of them were signed by listeners in one week.

Metropolitan Broadcasting Corp. acquired, last week, the **World Wide Broadcasting System** — which, through WRUL, its key station in New York, beams shortwave programs to two-thirds of the world.

On the fm front:

The latest **Pulse** fm study for September-October in the **San Diego Metropolitan area** shows: (1) 39.4% penetration for 132,360 homes, (2) median age for male listeners is 13, for female, 41, (3) median income brackets at $6,300, with 88.7% over $5,000 a year.

Station staffers: Erno Shomo, to general manager of WBBM, Chicago . . . **Scott Burton,** to assistant program director of WHK, Cleveland . . . **Hal Davis,** to the sales staff of KLAC, Los Angeles, as an account executive.

REPRESENTATIVES

Minneapolis, which once regional reps staked out as their own domain, has suddenly become another office for national reps, with Katz and Branham taking the initiative.

In Chicago the reps are viewing this development with mixed emotions. Some think it's a timely idea, while others hold that Minneapolis is amply serviced out of Chicago by frequent visits. And that, anyway, they've heard no complaints from Minneapolis agencies.

Predictions for spot radio's volume this year to exceed that for any previous year, opened the annual managers' conference of John Blair & Co., in New York last week.

Under the chairmanship of Arthur McCoy, executive v.p., the conference included 10 basic sessions, plus a special analysis of business conditions in each of the regions covered by Blair offices and particular reference to the outlook for spot radio volume in 1960.

The Katz Agency issued, this week, a new edition of its "Spot Tv Advertising Cost Summary."

The summary, available to advertisers and agencies, is designed for quick estimating of spot tv costs in some 242 markets via formulae for estimating most spot tv budgets.

New rep firm: Day-Wellington, Inc., at 424 Vance Bldg., Seattle. The firm is set up to handle both regional and national radio and tv spot and network business.

Rep appointment — personnel: Ralph McCasky Jr., to the Chicago office of Peters, Griffin, Woodward, as a tv account executive.

TV STATIONS

National and regional spot tv gross time expenditures during the third quarter, 1959, totalled $133.58 million—compared with $113.18 million for the like period, 1958.

Spot expenditures in the three quarters of this year, according to TvB-Rorabaugh, totalled $448.9 million—an increase of 23.8% over the $362.5 million for the comparable 1958 periods.

Below, TvB-Rorabaugh's list of the 20 leading spot advertisers during the third quarter, with their estimated expenditures:

RANK	COMPANY	GROSS EXPENDITURES
1.	P&G	$11,219,300
2.	Adel	4,774,300
3.	General Foods	3,575,400
4.	Lever	3,126,300
5.	Colgate	3,106,600
6.	American Home	2,981,600
7.	Continental Baking	2,625,200
8.	Warner-Lambert	2,355,200
9.	Brown & Williamson	2,327,500
10.	R. J. Reynolds	2,233,400
11.	Bristol-Myers	1,714,600
12.	Miles Lab.	1,629,900
13.	Kellogg	1,620,400
14.	Philip Morris	1,371,300
15.	Gillette	1,278,200
16.	International Latex	1,248,900
17.	Carter Prod.	1,210,100
18.	Texize Chemical	1,175,900
19.	Lanolin Plus	1,031,000
20.	Ford Dealers	1,024,500

In this quarter, **announcements** accounted for **$100.69 million,** or 75.4% of the total; **I.D.'s** for **$13.65 million,** or 10.4%; and **programs, $19.23 million,** or 14.4%.

Night represented $72.24 million, or 51.4%; day, $43.71 million, or 32.7%; and late night, $17.62 million.

ARB has expanded the data contained in its national report to include age breakdowns in seven different groups and by male or female.

The report will also show a charted comparison of the current with the previous months and an alphabetical index of all network shows, with sponsors, for both the primary and the supplementary weeks.

On the educational tv front: WJPB-TV, (Channel 5) Fairmont-Weston-Clarksburg, W. Va., has been granted permission for **redesignating the channel from educational to commercial tv.** Station will air next April with this new concept for working relations between commercial and educational tv: It will designate 10-15% of its daytime hours for exclusive educational use . . . **WRGB-TV,** Schenectady, N. Y., is telecasting, at 6:30 a.m. each Tuesday and Thursday, a course in **Russian.** The response: More than 4,000 people requested the study guide, and in a short time the local supply of 1,000 Russian textbooks was sold out . . . **WSOC-TV,** Charlotte, N. C., plans to provide space for a UHF transmitter atop its tower, man and service the equipment without charge, and relay programs from Chapel Hill, to all classrooms in the county.

Ideas at work:

• **Aiding the industry: WTAE,** Pittsburgh, is airing a campaign to counteract tv's recent adverse publicity. The spots are aimed at pointing out the educational and entertaining program being aired daily, and state that "WTAE is proud to be part of this great tv business." These announcements are telecast seven and eight times daily.

• **Christmas call contest:** For the second consecutive year, **KETV,** Omaha, is offering viewers an opportunity to win a person-to-person telephone call anyplace in the world on the holiday. The audience is being asked to write the station, stating whom, where and why they want to make this call.

Thisa 'n' data: KING, Seattle, in a simulcast on its tv and am outlets, took a definite stand on the problem of the city's declining port by publicly asking for the resignation of Seattle's three-man port commission. Station offered the port commission its facilities for any reply they may wish to air . . . **WPIX,** New York, will telecast a special six-hour *Christmas Party* on 25 December, from 10 a.m. through 4 p.m. for Chunky Chocolate Corp. and the Ward Baking Co. . . . **WBKB,** Chicago, sent out bottles of perfume to the trade to celebrate its 20th anniversary.

On the personnel front: Franklin Sisson, to the newly-created post of assistant sales manager, and **William Knowles,** appointed assistant promotion manager at WOOD-TV-AM, Grand Rapids . . . **Shirley Dunham,** to publicity manager for WKRC-TV, Cincinnati.

One out of Every Ten Americans!

The 766 counties that comprise the WSM nighttime Radio market contain 16,888,600 people.

WSM

NASHVILLE
CLEAR CHANNEL
50,000 Watts

Represented by
John Blair & Company

DUMAS MILNER

(*Continued from page 59*)

test" here's the way the latest campaign will work:

• *Consumer.* A favorite household hint with proof of purchase puts the contestant in the running for a trip to Paris for two with $300 spending money (1st prize) or to Mexico City with $200 to spend (2nd prize). Former household-hint contests now fill two published books which the company uses for promotion.

• *Retailer.* The retailer who does the best job of merchandising the contest with special displays, entry forms, etc. collects either a trip for two to Rome with $300 (1st prize) or a trip to Mexico City with $200 (2nd prize). Small retailers who can't build 50-100 case displays are being offered special vacation trips for 5-15 case displays.

• *Broker.* Even the brokers are in on the contest. To them go trips to Hawaii and Bermuda for merchandising the company's advertising in one or more of the following ways: (1) Stimulating contest mentions in retailer advertising via co-op mats headlined "Win A Trip to Paris" and featuring product and network schedules; (2) putting Godfrey, tv and vacation posters into use; (3) working with promotion departments of CBS stations in their areas to get additional in-store exposure; (4) promoting use of supporting posters furnished by the networks.

Although Pine-Sol and Perma-Starch have been the only products to get network plus heavy spot promotion, the new contest will cover all of the company's products.

Latest to join the line is Yarn Glo which was purchased last year from Hillcrest Labs of Chicago. It was introduced in 15 Ohio markets last September with spot radio and local newspapers. Both media plugged a $1 trial offer. Eight markets were added this year and 1960 plans, according to Tateo, call for addition of tv schedules as markets increase.

Dumas' first fling in network tv was in the fall of 1958 with an NTA package that continued through spring of 1959.

The company returned to network radio last September with the Godfrey show to launch a new package a kit of two cans of Pine-Sol room deodorant plus a plastic container in one of several decorator colors.

A Top NBC Award Winner

Miss Edna Seaman
WFBC-TV's Promotion Manager

For Audience Promotion in GREENVILLE-SPARTANBURG-ASHEVILLE

Using the theme "Total Television in DIXIE AFTER DARK", Miss Seaman was one of the top 5 winners in NBC's nationwide audience promotion contest from August 11 through October 11th. She thus wins for herself an all-expense paid trip to Hollywood . . . and for WFBC-TV and its clients she maintains dominance in the Greenville-Spartanburg-Asheville market.

CHANNEL 4
WFBC-TV
GREENVILLE, S. C.
NBC NETWORK

Represented Nationally by
WEED TELEVISION CORP.

Tv and radio NEWSMAKERS

Harold Day has been elected v.p. in charge of daytime tv network sales for ABC TV. He joined the network in 1942 as an advertising-promotion copywriter, and subsequently held the positions of promotion manager, sales manager of radio co-ops, account executive with radio and later tv spot sales, account executive at WABC-TV, N. Y. Day then returned to ABC TV as account executive, where he was named manager, Western Div., tv network sales in 1958 and, this past March, director of daytime sales.

Robert E. Powell has been named v.p. in charge of sales for KNOE-TV, Monroe, La. This assignment includes servicing all advertising agencies throughout the South, and supervising all southern regional advertisers. Powell began his broadcasting career as account executive with KNOE Radio, and in 1953 switched to KNOE-TV in the same post. A graduate of Northeast Louisiana State College, Powell was active in the Speech and Drama depts. At present, he is a member of the Sales Executive Club.

Madge Megargee Holcomb has been appointed general manager of WGBI, Scranton-Wilkes Barre, Pa. Mrs. Holcomb has held various positions with the station since 1947, and is also general manager of Muzak for the Industrial Valleys, a recently acquired background music franchise for 18 counties in northeastern Pennsylvania. In addition, she is secretary and director of Scranton Broadcasters, Inc., owners and operators of WDAU-TV. Mrs. Holcomb is active in the Scranton Advertising & Sales Club.

Herbert Zeltner, v.p. and assistant media director at Lennen & Newell, has been named director of media for the agency. Zeltner joined Lennen & Newell as media supervisor on the Colgate and Lorillard accounts in July, 1956. Prior to that he was media supervisor with Procter & Gamble in Cincinnati for four years. A graduate of New York University's School of Commerce, Zeltner is replacing Anthony DePierro who recently resigned from the post. He is married and currently resides in Manhattan.

WHY TELEVISION TAPE ENGINEERS AND PRODUCTION MEN CHOOSE THE AMPEX CONSOLE

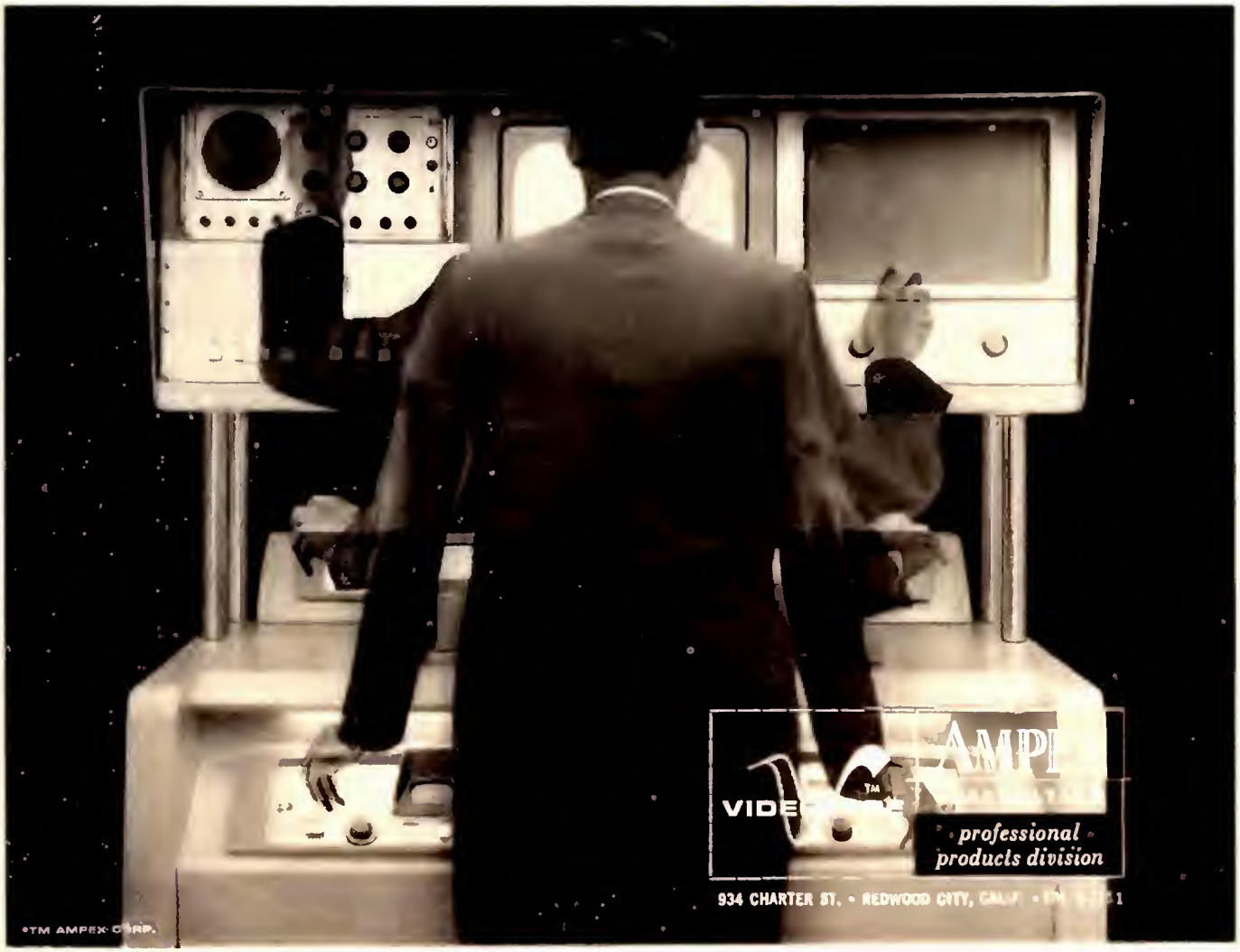
7 WAYS BETTER...

Console design is the hottest talking point among the men who do the actual day-to-day production work on TV tape. Seven hands are better than two, and they know it. And they know that Ampex console design gives them those extra hands with a speed and efficiency in production unmatched by rack or any other design . . .

- *One operator has complete control over all recording and playback functions while standing in one position.*
- *All pushbutton controls are within fingertip reach.*
- *Monitoring is at eye level.*
- *Waist-high tape transport makes changing reels quick and easy.*
- *Splicing is a 30 second operation, right on the recorder.*
- *Desk-top convenience provides space for cue sheets and extra reels — no extra table required.*
- *And it's safe — you can't bump into turning reels.*

There are already more than 410 Ampex Videotape* Television Recorders in operation throughout the world — in all major networks, in stations and production companies.

Write, wire or phone today for an Ampex representative — or ask for the new, fully illustrated brochure describing the new Ampex VR-1000B. Whatever you want to know about the advantages and profits in TV tape, get the facts from Ampex.



frank talk to buyers of air media facilities

The seller's viewpoint

Is your station a victim of agency generalization? Robert Rounsaville, owner-president of Rounsaville Radio Stations, Atlanta, Ga., feels that too many agencies rely on generalizations in selecting broadcast media and either dismiss or ignore the proven potential of specialized programing. He refers particularly to Negro-programed stations, points out that the Negro audience not only buys top-quality merchandise but is enthusiastically loyal. Despite today's homage to ratings and research, he says, advertisers still resist buying Negro radio, though the evidence shows conclusively that the audience is there.

DON'T GENERALIZE—GET THE FACTS

It seems to me that there is today too much generalizing by agencies about media, very particularly broadcast media. I hope this does not reveal a lack of first-hand knowledge of people and their listening and viewing habits, and the comparative worth of media within markets. By all means, I hope this does not reveal a tendency to neatly card-index and catalogue people, but I am so afraid that it does.

As an active member of the human race, it also seems to me that people should not be just digits in a column of figures. Nor should differences between people be minimized to the point of refusal to accept the fact that there are differences. I look fearfully at the growth of this same assumption regarding media, specifically broadcast media. General-programed broadcast media, we are told, reach all people equally regardless of race, sex, social status, economic status, cultural status. No questions are asked about the kind of people who listen or view. The picture is one of a mass of people as reflected by the highest rated station in a market. Also, tv will, of course, reach everyone equally and with equal force. By using what—westerns?

This generalization about broadcast media seems to fly in the face of the opposite approach to print buying. In this area of media much thought is given to the vertical rather than the horizontal concept of readership (or audience, if you please). No throwing of everyone into one huge mass of stupid, unthinking, unimaginative, inarticulate humans reached by one general print medium. On the contrary, there seems to be a rather careful selection of media by the kind of person reached.

Belatedly, I hasten to explain that I do not place all or even a major part of the blame on the broadcast buying personnel of the agencies. I've come to feel that perhaps this attitude of generalization reflects the thinking of the hierarchy of the agencies.

I admit that all this reveals that I may have a private finely ground-down ax. But, who hasn't? Mine stems from the fact that I am a prime victim of the agency media generalization I've been grousing about. I am the owner and operating head of a group of six radio stations that are entirely Negro-programed and beamed directly at the Negro consumers of the six markets in which they are located. Every owner and operator of Negro-programed stations, I'm certain, has the same kind of private ax that has been ground down razor-blade-thin through the constant brush-off of broadcast media buyers.

Most of them have the same refrain:

"We don't need Negro radio, general broadcast media reach the Negro with equal impact"; "Negroes own tv sets, don't they?"; "We have a policy against buying specialized media"; "Negroes won't buy this product, it's premium priced, too expensive."

Much of this is reminiscent of the old-time medicine man's snarl of, "Get away, boy, you bother me." All of it ignores the proven worth of Negro radio, the known and constantly researched impact on Negroes by Negro-programed radio, the proven enthusiastic loyalty of the Negro-programed stations. It shows an ignorance of or a dismissal of the widely known fact that Negroes buy top quality merchandise. This, I submit, is the very epitome of mass-generalization of media and people.

The interesting thing is that, in this day of abject homage to research and ratings, there is not one shred of research to support this generalization against Negro-programed radio.

Well, this is one seller's viewpoint.

WE CONFESS!

This trademark of ours is "rigged"!

MISS TILLIE VISION is not swallowing hundred dollar bills; she's a hay burner! Incidentally gentlemen, the real "hay" from this market is being munched by advertisers who like . . .

1. Channel 2 for greater coverage. **2.** CBS for best network. **3.** 400,000 TV homes in small cities and big farms.

WBAY-TV ◉ GREEN BAY

SPONSOR SPEAKS

LIFE attacks the Ratings

All pretext that the Luce publications (*Time, Life, Fortune* etc.) are unbiased in their approach to tv was tossed neatly out the window last week with the appearance of an article in *Life* titled "Fireworks ahead on tv rating systems."

In it *Life*'s editors blasted ratings, networks, agencies and advertisers with all the fine moral fervor of fanatics whose pocketbooks have been hit, and who are under no orders to be fair, factual, responsible or objective.

What started out to be a straight news article turned into a hodge-podge of emotional editorializing, punctuated by such sentences such as, "The three rating systems . . . do give the advertiser some essential information. This, however, is not enough to justify the use to which they are put." And, "Tv is not supposed to be just an advertising medium. It should, by law, be conducted in the public interest."

The sad and somewhat frightening thing about the *Life* piece, however, is not that its editors should have stooped so low. It is the effect which the article may have on millions of Americans who are unfamiliar with the subject.

No one in the industry (or in the organizations which conduct them) believes that present rating systems are perfect. Everyone admits that their findings are often misused.

But two facts about rating systems are all too often overlooked.

First, they are supported and paid for by advertisers, agencies and broadcasters who are genuinely interested in finding out the truth and who pay, hundreds of thousands of dollars a year to get the best, most accurate information available.

Second, the systems themselves are highly competitive. If one of them falls into error in its sample size, research techniques or statistical procedures, you can be sure that its competitors will be quick to point out the mistakes.

We believe that tv program research can, must and will be improved. But so far the rating systems represent the best efforts of intelligent, honorable and thoughtful men.

THIS WE FIGHT FOR: *More information for the general public on the workings of the air media. Ignorance of industry practices and procedures is harmful to everyone in radio and tv.*

10-SECOND SPOTS

On the docks: Nelson Bond, who heads up plans for next convention of Advertising Federation of America, told this one. Coming back from Europe, he stood behind another traveler in the Customs shed whose baggage was being checked by the inspector. "Any pornography in here?" asked the inspector. The traveler shook his head, said, "Why should I? I don't even have a pornograph."

Down, Rover! Parker Long, marketing group manager of Ken-L-Ration, sent a box of Doggie Treats to a Chicago radio rep's office as a birthday gift. The rep, having made an agreement to share all birthday loot with his staff, placed some of the Doggie Treats on the office coffee serving tray, mixed them with the regular cookies, and they were consumed right along with them. *Anyone in Chicago feel an urge to growl lately?*

Pardners: Two elderly, suger-daddy-ish ad managers of two different client companies were each interested in "sponsoring the career" of the same young tv actress, handled their problem in business-like fashion. They sat down amicably at a conference table and agreed on an alternate week sponsorship.—Frank Hughes.

Ghouls: Needing a prop for its late night horror movie, WVEC-TV, Norfolk, Va., put an ad in the local paper reading, "Wanted — Used Coffin." Tom Chisman, station head, flipped the next day when three bona-fide answers were received.

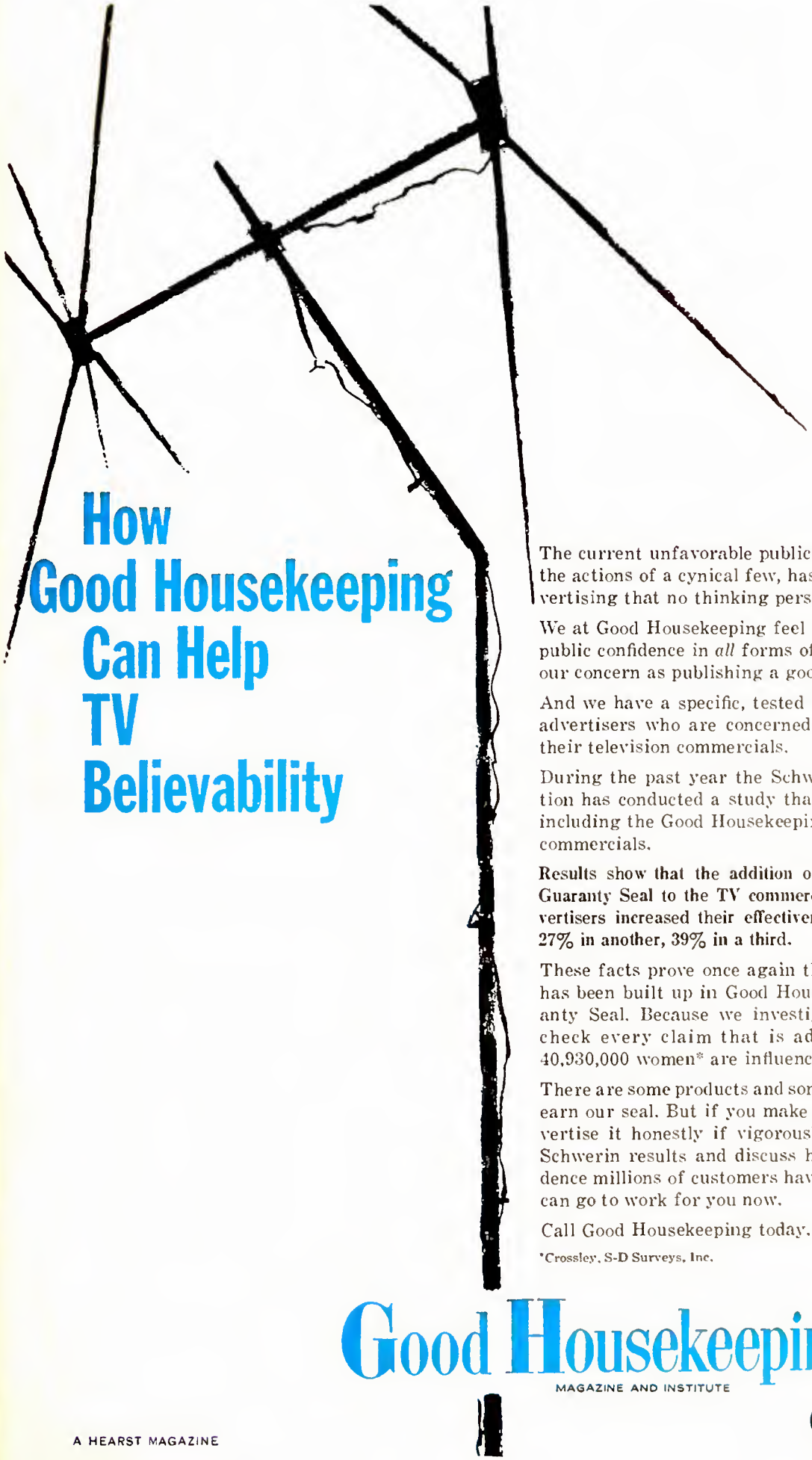
Good news! Headline in Columbus, Ohio, *Citizen-Journal*—

TOP TV SPECTACULAR
MAY COME FROM SPACE

Another all-star cast!

Near fluff: Printer's proofs of a story in CANADIAN SPONSOR which the editor had titled, "Industry Reaction to P&G Bomb" were returned with the following inversion by the printer: "Industry Reaction to Bomb P&G."

Fair warning: Sign on the rear bumper of a car parked on Madison Ave.—"We're expecting a flat. Stay close."



How Good Housekeeping Can Help TV Believability

The current unfavorable publicity about TV, caused by the actions of a cynical few, has implications for all advertising that no thinking person can ignore.

We at Good Housekeeping feel that the maintenance of public confidence in *all* forms of advertising is as much our concern as publishing a good magazine.

And we have a specific, tested contribution to make to advertisers who are concerned with the credibility of their television commercials.

During the past year the Schwerin Research Corporation has conducted a study that evaluates the effect of including the Good Housekeeping Guaranty Seal in TV commercials.

Results show that the addition of the Good Housekeeping Guaranty Seal to the TV commercials of several major advertisers increased their effectiveness by 20% in one case, 27% in another, 39% in a third.

These facts prove once again the cumulative *faith* that has been built up in Good Housekeeping and its Guaranty Seal. Because we investigate every product and check every claim that is advertised in our pages 40,930,000 women* are influenced by our seal.

There are some products and some claims that may never earn our seal. But if you make a good product, and advertise it honestly if vigorously, let us show you the Schwerin results and discuss how the matchless confidence millions of customers have in Good Housekeeping can go to work for you now.

Call Good Housekeeping today.

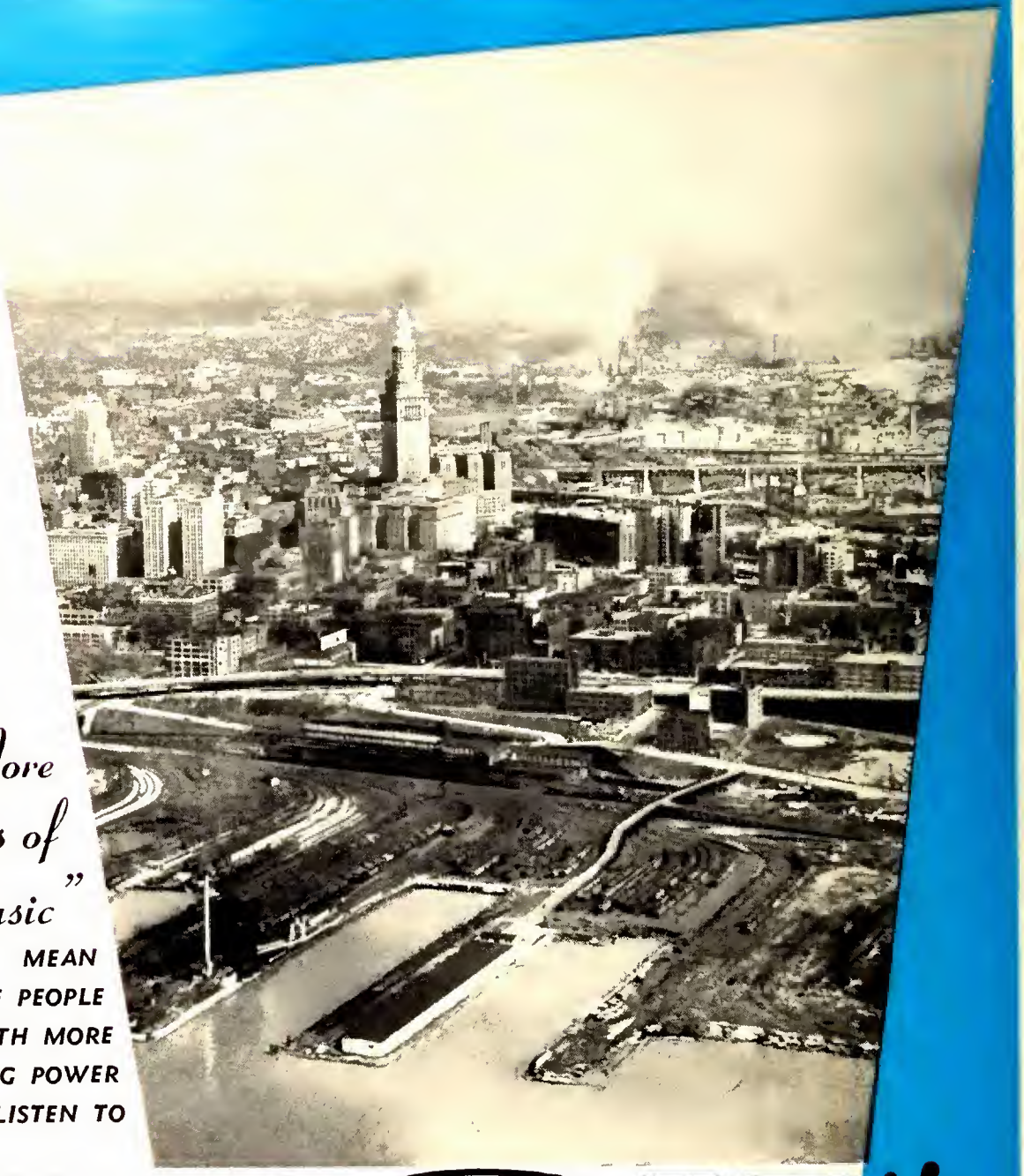
*Crossley, S-D Surveys, Inc.

Good Housekeeping

MAGAZINE AND INSTITUTE

Guaranteed by Good Housekeeping

A HEARST MAGAZINE



"More Moments of Good Music"

MEAN MORE PEOPLE . . . WITH MORE PURCHASING POWER LISTEN TO

WDOK*

5,000 Fulltime Watts IN THE HEART OF *Cleveland Radio*

1100 | 1220 | **1260** | 1300 | 1420

Clevelanders get more listening pleasure when they dial 1260 on their radios, WDOK, Cleveland's good music station.

The explanation is simple: Listeners hear quality programming designed to uplift, enrich and enlarge their cultural well being. Complemented with concise and timely newscasts, WDOK goes beyond ordinary programming standards by playing now even more good music, day or night, with the matchless ability to please both the mature listener and the sales-minded sponsor.

* No 2 in Cleveland (Nielsen)

THE CIVIC BROADCASTERS, INC., 1515 EUCLID AVENUE, CLEVELAND 15, OHIO

Frederick Wolf, General Manager